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CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 22, 1920

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THE NATIONAL THEATRICAL WEEKLY

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AL JOLSON, President

.....1920.

Executive Secretary
19 West 44th Street
New York City

Sir:—

I hereby make application for membership in the Harding and Coolidge Theatrical League and pledge every assistance in my power in furthering the interests of the Republican party and the election of Warren G. Harding as President and Calvin Coolidge as Vice President of the United States.

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New York City

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NEW YORK VAUDEVILLE HOUSES RAISE ADMISSIONS

Taking Over Moss Theatres by Keith Interests Starts Movement —Soon Followed by Other Time—Prices Now At Highest Level Ever

Prices of admission to vaudeville theatres in New York City were raised on Labor Day, setting a new high record for such theatre admissions.

The Keith houses were the first to raise. When they took over the Moss string of theatres in New York and installed Keith vaudeville, they naturally raised the prices at the Moss houses. Accordingly, prices at the other Keith houses were jacked up in order to keep them just that much ahead of the newly acquired theatres.

At the same time the Loew theatres, the Proctor and other time, also raised their prices. Although no particular reason is ascribed for the increase the expense incurred on the remodeling and redecorating of numerous theatres and the general increase in running expenses is given as the cause. Some of the new prices that went into effect within the city, are as follows:

The Keith houses in Brooklyn, Orpheum and Bushwick.

Orpheum: Monday to Friday, afternoon prices remain the same; evening prices as follows: Boxes, mezzanines and first twelve rows of orchestra, $1.65. Balance of orchestra, $1.10; three rows of balcony, 75 cents, the remainder 50 cents; gallery, 28 cents, Sunday and holidays. Afternoon prices the same as week day evening prices. Evenings, boxes, loges and twelve rows of orchestra, $2; first rows of balcony, $1; remainder, 75 cents; gallery, 55 cents.

Bushwick: Monday to Friday, afternoons, boxes, loges, 75 cents; orchestra, 55 cents; balcony, 28 cents. Evenings, boxes and first rows of orchestra, $1.10; remainder of orchestra, 83 cents. Balcony, 55 cents. Saturday, Sunday and holidays: Matinees, boxes and first rows of orchestra, 75 cents, remainder 55 cents. Balcony, 55 cents. Evenings, boxes and first rows of orchestra, $1.50, remainder, 83 cents. Balcony, 83 cents..

The New York houses are as follows:

Alhambra: Weekday matinees; boxes and orchestra, 55 cents; balcony, 39 cents; gallery, 25 cents. Evenings: Boxes and orchestra, $1; Balcony, 83 cents; gallery, 39 and 28 cents. Saturdays, Sundays and holidays, matinees: Boxes and first rows orchestra, 83 cents; balcony, 55 cents; gallery, 28 cents. Evenings, boxes and orchestra, $1.50; balcony, $1; gallery, 50 cents.

Broadway: Weekday and matinees; boxes and orchestra, 55 cents; balcony, 39 cents; gallery, 28 cents. Evenings: Boxes and orchestra, $1.10; balcony, 83 cents; gallery, 39 cents. Saturday, Sunday and holiday matinees, same as week day evenings. Saturday, Sunday and holiday evenings: Boxes and orchestra, $1.65; balcony, $1.10; gallery, 55 cents.

Colonial: Weekday matinees: boxes and orchestra, 55 cents; balcony, 39 cents; gallery, 28 cents. Evenings: boxes and orchestra, $1.10; balcony, 83 cents; gallery, 39 and 28 cents. Saturday, Sunday and holidays; matinees: boxes and orchestra, 83 cents; balcony, 55 cents; gallery, 39 cents. Evenings: boxes and orchestra, $1.65; balcony, $1.10; gallery, 65 cents. It is reported that the new prices in the gallery at this house were arranged so as to be out of reach of roughnecks, who have been attempting to terrorize this house.

Eighty-first Street: Weekday matinees: boxes and orchestras, 25 cents; balconies, 17 cents. Evenings: boxes and orchestra, 83 cents; balconies, 55 cents. Saturday, Sunday and holiday matinees: boxes and orchestra, 55 cents; balcony, 39 cents; and gallery, 28 cents. Evenings: boxes and orchestra, $1.10; balcony, 83 cents; gallery, 55 cents.

Hamilton: Weekday matinees: boxes and orchestra, 39 cents; balcony, 28 cents. Evenings: boxes and orchestra, $1.10; balcony, 83 cents. Saturday matinee: boxes and orchestra, 55 cents; first half of balcony, 55 cents; remainder, 39 cents. Sunday and holiday matinees: boxes and orchestra, 83 cents; balcony, 55 cents. Saturday, Sunday and holiday evenings: boxes, $1.65; orchestra, $1.10 and 83 cents.

Jefferson: Weekday matinees: boxes and orchestra, 55 cents; balcony, 39 cents; gallery, 28 cents. Evenings: boxes and orchestra, $1.10; balcony, 75 cents; gallery, 55 cents. Saturday, Sunday and holidays: matinee: boxes and orchestra, 83 cents; balcony, 55 cents; gallery, 39 cents. Evenings: boxes and orchestra, $1.65; balcony, $1.10; gallery, 83 cents.

Riverside: Weekday matinees, prices unchanged, range from 25 to 50 cents; evenings, unchanged, range from 50 cents to $1. Saturday matinee, unchanged, range from 25 to 75 cents. Evening, unchanged, range from 75 cents to $1.50. Sunday and holiday matinee, unchanged, 25 to 75 cents. Sunday and holiday evenings: boxes and front orchestra, $2, remainder of orchestra, $1.65. Balcony, front, $1.65; rear, $1.10; gallery, 83 cents.

Royal: Weekday matinees, unchanged, range from 15 to 50 cents. Evenings: boxes, front orchestra, $1, remainder, 83 cents; balcony, 55 cents; gallery, 28 cents. Saturday, Sunday and holiday matinee: boxes, front orchestra, $1.10; remainder, 83 cents; balcony, 55 cents; gallery, 28 cents. Evenings: boxes, front orchestra, $1.65, remainder orchestra, $1.10; balcony, 83 cents; gallery, 28 cents.

PLAYED TO $12,000 WEEKLY

J. Murray Anderson's "Greenwich Village Follies of 1920," which moved from the Greenwich Village Theatre to the Shubert Theatre last Monday night, played to a total of $36,100 during the three weeks it held forth in the little playhouse in Sheridan Square. This means that the show played to an average of upwards of $12,000 a week in the downtown house.

The Greenwich Village Theatre has but 374 seats. However, the huge receipts the Anderson musical show played to were made possible by increasing the top scale of the entire lower floor from $3.50 to $4.00, exclusive of the war tax. And, in addition to the standees at $1.50 each, which helped to swell the receipts considerably, seats on the opening night were scaled to $10 top.

"SEEING THINGS" DROPPED $30,000

"Seeing Things," which closed its New York run at the Playhouse last Saturday night, netted its producer, Selden I. Rainforth, a loss of approximately $30,000. He plans to take the show on the road in an effort to recoup his losses.

"Seeing Things" was first produced in June by Wagenhals and Kemper, who lost money on the venture. They disposed of it accordingly to Rainforth, taking a net loss of about $10,000.

Rainforth comes from Cincinnati. His father was a partner of A. S. Stern, who made considerable money out of one night attractions. In as much as the Stern-Rainforth combinations' greatest success appears to have been Margaret Mayo's "Twin Beds," the younger Rainforth, it is said, was attracted to "Seeing Things" by reason of the fact that Miss Mayo is the author.

CALL "VILLAGE FOLLIES" VULGAR

KANSAS CITY, Kansas, Sept. 18.—Following the opening of the "Greenwich Village Follies" here last Sunday night at the Shubert Theatre, the management received many complaints about the vulgarity that some of the principal comedians saw fit to practice.

The reviewers called attention to the coarse and suggestive lines uttered by both Al Herman and Jimmy Watts, except that Watts was accepted as an artistic comedian.

As a result of the complaints contained in the newspaper reviews and the letters received from persons other than reviewers, manager J. B. Glick caused the objectionable matter to be eliminated.

"HONEYDEW" DOING BIG

"Honeydew," the Efrem Zimbalist musical show which Joe Weber produced, played to $18,780 last week, its second, at the Casino Theatre. The show took in $15,450 on its initial week. Last Saturday was the show's banner day in point of receipts, for its takings totaled $5,440 on the day, divided as follows: $1,730 on the matinee and $3,710 for the evening performance.

"WILD CHERRY" CLOSED

"Wild Cherry," the comedy by Guy Bolton which was tried out in Washington recently, with Ruth Shepley in the leading role, has failed to live up to expectations and has been shelved by Comstock and Gest.

WARWICK RETURNING TO LEGIT

It is reported that Robert Warwick will shortly be seen in a comedy on the speaking stage entitled "The Dauntless Three," the work of Horace Annesley Vachell and Walter Hackett.

WYNN SHOW RUN EXTENDED

CHICAGO, Sept. 20.—Ed Wynn and the "Carnival" have done so well at the Illinois that their season has been extended until October 4.

JOBYNA HOWLAND HAS PLAY

Zoe Atkins is reported to have written a burlesque on artistic temperament, in which Jobyna Howland will have the leading role.

FOYS HAVE NEW ACT

Eddie Foy and the little Foys have a new act called "So This Is A Restaurant" by William Jerome.

"STRANGER" DOES $18,640

"Welcome Stranger," Aaron Hoffman's comedy which Sam H. Harris produced, played to $18,640 on its initial week at the Cohan and Harris Theatre, thus establishin ga record week's business for a dramatic production at this house. This week's receipts are expected to exceed these by several thousand dollars.

That the receipts last week were not greater is due to a mistake in the printing of the tickets. This was learned early this week when Sam Harris explained the increase of the top scale of orchestra seats from $2.50 to $3.00, exclusive of the war tax, for the entire lower floor. He stated that the order was given to print $3.30 on all lower floor tickets, commencing with the opening night. But, through some inadvertance, only tickets calling for seats in the first few rows were printed as ordered.

The balance of the tickets had varied prices printed on them, the prices ranging from 75 cents to $2.50. The mistake was noticed by Harris on the day of the show's opening performance, but, nevertheless, he decided to sell them at the prices printed on their face for the balance of the week.

Beginning Monday of this week, however, the increased top scale will prevail.

The news of the tremendous success "Welcome Stranger" achieved in Chicago preceded its opening here, with the result that, despite the divided opinion voiced by the reviewers here of the show's merits, its patronage has been greatly influenced by the Windy City reputation it achieved.

The show is also drawing an extraordinary patronage from the Yiddish population of the lower East Side, probably more so than any other dramatic production presented on Broadway in years. Not only has the play's essentially Yiddish subject matter been bruited about, but the dramatic reviewers of the Yiddish dailies were invited to witness the play during the first week and, for the most part, wrote glowing accounts of its entertainment value.

"NINE O'CLOCK" COSTING $40,000

Flo Ziegfeld will spend upwards of $40,000 on the new "Nine O'Clock" show atop the New Amsterdam Theatre, which is slated to go into rehearsal next week and will probably open the last week in October. Ballard McDonald and Dave Stamper, respectively, will write the lyrics and score, and Edward Royce will stage the piece.

The new "Nine O'Clock" show will not be as pretentious a production as the latest edition of the "Midnight Frolic." Yet it will cost him, Ziegfeld stated early this week, approximately $10,000 a week to run. Last week's actual figures, in connection with the expense of maintaining the newest "Midnight Frolic" show were $13,200, the average weekly expense of the production.

The "Follies," on the other hand, which Ziegfeld says entailed an outlay of $225,000 this year, is run at an expense of upwards of $20,000 a week, the running expenses for last week amounting to $22,543.01, according to figures submitted by Ziegfeld himself.

PLAN ORIENTAL CABARET

CHICAGO, Ill., Sept. 19.—Chicago is to have an Oriental cabaret, the first in the history of the city. It will have real Chinese performers and dancing girls. No American artists will take part in any of the musical productions or vaudeville.

EIGHT NEW SHOWS TO HIT BROADWAY DURING NEXT WEEK

"Broadway Brevities," "The Tavern," "Don't Tell" and Others Are Coming In—Selwyns to Open New Theatre in Times Square

Eight new shows will come to Broadway next week. In addition to this, next Monday night will mark the opening of the Selwyn's Times Square Theatre.

At the Nora Bayes, William Morris will make his bow as a Broadway producer on Monday evening with "Don't Tell," a new Scottish comedy by Graham Moffat, author of "Bunty Pulls the Strings." This play, originally presented at the Alhambra Theatre, Glasgow, opened in Ottawa, Canada, last month, playing a number of the larger Dominion towns, by reason of the large Scottish population there. Mr. and Mrs. Graham Moffat will head the original cast here.

On the same evening, Florence Reed, in "The Mirage," a new comedy in three acts and epilogue, by Edgar Selwyn, will open the new Times Square Theatre. This play, which opened in Far Rockaway recently, and is this week in Atlantic City awaiting the completion of the new theatre building, has in its cast Allan Dinehart, Mary Ann Dentler, William Williams, Malcolm Williams and Reginald Mason.

Tuesday evening will mark the opening of Rufus LeMaire's "Broadway Brevities," at the Winter Garden.

This opening will be the first time in the history of that playhouse that a show has played in it which was not directly produced by the Shuberts.

Rufus LeMaire is the show's ostensible producer but even he admits that it is heavily backed by outside interests, who, it is reported are the Shuberts. Stanley Sharpe, the Shuberts erstwhile general manager at the Winter Garden, is handling the show. Rumor has it that Sharpe is, in reality, representing the Shubert interest in the show.

It is also reported that Larry Weber has an interest in the show.

"Broadway Brevities" has aroused more interest among theatrical people than any other musical production in recent times. A great deal is expected of the show for the reason that it was in preparation for more than a year. During that time both Rufus and George LeMaire witnessed the openings of scores of musical shows, both here and out of town, chiefly for the purpose of profiting by the faults they observed. They studied each show and analyzed its personnel and subject matter to the nth degree, frequently mentioning that their show would be the *ne plus ultra* of revues musical.

Rufus LeMaire has also for several months been corralling acts for the show from all sorts of places. The result is that "Broadway Brevities" has had more principals signed for its cast than any three musical shows presented this season. For the most part, they were eliminated like chorus girls after an initial rehearsal. Since the show opened no less than four principals have been dispensed with, these latter being headed by Dorothy Jardon, who will leave when the show opens here. The other three are Frank Deveau, Dave Seed and Mary Haynes. Those that took their places are Eddie Cantor, Paul Van Dyke, Charles Lester, Edith Hallor, Worth Faulkner, Frank Van Rensselaer, Thomas Patricola and Adelaide Mason and others. Bee Palmer will join the cast in New York.

Following the show's opening in Atlantic City, where it scored, Arthur Jackson and George Gershwin were called in to rewrite most of the lyrics and songs. They were given a contract by the producers, it was learned early this week, under the terms of which they will receive one per cent of the weekly gross. Thus there are two sets of lyricists and composers who now figure in the show's royalties, for it is reported that the original writers have not been cast out even though most of their songs will be by the time the show reaches this city from Philadelphia, where it is now playing. Ned Wayburn, Georgie White and J. J. Shubert have been down there several times during the last two weeks, making suggestions.

Dave Seed, it is said, was signed up with Rufus LeMaire for three years. He agreed to accept four weeks' salary in lieu of the season's salary due on the Equity Play or Pay contract, providing he could obtain his release from the three-year agreement. After some argument the matter was finally adjusted satisfactorily.

The "Summer Kitchen" scene has been sold to the Shuberts and will be done in "Cinderella on Broadway," by Marie Dressler and Brendel and Burt. That show left the Winter Garden Saturday night and opened for a road tour in Philadelphia, Monday.

"Pitter Patter," the Marty Sampter and William B. Friedlander musical comedy, is coming to the Longacre to take the place of the Comstock and Gest "Cave Girl" show. It opened in Boston three weeks ago at the Globe, where it was hailed by the Hub critics as one of the best musical shows of the year. It is an adaptation of the old Willie Collier farce "Caught in the Rain." Arthur Kline originally had the show, but not thinking much of it, turned it over to Sampter, who, in company with Max Plohm, was in Boston last week whipping it into final shape.

"The Tavern," which serves to bring Arnold Daly back to the American stage after an absence of about two years in Europe, will be brought by George M. Cohan, to the Cohan Theatre, during the week. It will take the place of "Genius and the Crowd," Cohan's first individual production since his split with Sam H. Harris. It has been a flop.

The Daly show, which opened in Atlantic City last week, was described by critics there as one of the best mystery plays ever offered to theatregoers, and will, in all probability, score a success in this city. Cohan was in Atlantic City last week personally supervising the working over of the piece. In addition to Daly, Spencer Charters, Elsie Rizer, Dodson Mitchell and Morgan Wallace are in the cast.

"Jim Jam Jems," the John Cort musical show, which derives its title from the magazine of the same name, is coming to the Cort Theatre, where it follows "Abraham Lincoln," the John Drinkwater, historical drama. The Cort show opened in Washington several weeks ago and was originally scheduled to open here this week.

"Merchants of Venus," which opens the Punch and Judy Theatre on next Monday night, is presented under the direction of its author, Alan Brooks, in association with Richard Lambert. It was originally a vaudeville sketch which was later worked into a comedy titled "Easy Money." As such, it opened in Washington last Spring and, after several weeks, closed.

However, Brooks used the Summer months to work it over again and is now prepared to offer it to Broadway as "Merchants of Venus," which he characterizes as "an uncompromising comedy." It has been staged by Bertram Harrison and has in its cast S. Kurasaki, Thomas Donnelly, Robert Kelly, Frank Dayton, Alan Brooks, Vivian Rushmore, Thais Margrane, Jane Garwell, James Terbell, Carroll McComes, Thomas Hoyer and Mary Moward.

On the same evening the Celtic Players will present "Deirdre of the Sorrows," by Buttler Davenport, at the Bramhall Playhouse.

HUGH WARD HERE

Hugh J. Ward, managing director of J. C. Williamson, Ltd., the Australian theatrical circuit, which recently affiliated with J. and N. Tait, arrived in this country from Sydney last week. He will remain here two months. Then he is going to Europe.

During his stay in this country, Ward stated last week at the Lambs Club, where he is stopping, he expects to acquire the Antipodean-producing rights to a large number of plays. Following his visit to Europe he will probably return to this country so that they may consummate negotiations for plays that he will have begun before he leaves.

While in Europe, Ward will visit Belgium, where King Albert will confer upon him the order of Leopold II. The silver medal of this order has already been sent to Ward, on whom it was bestowed as a mark of appreciation for his war activities in Australia. During the war Ward succeeded in raising upwards of $8,000,000 which was used for war work purposes. This sum gives him the distinction of having raised more money for war work than any other individual in the British Empire.

Incidentally, Ward is an American citizen who was born in Philadelphia fifty-two years ago, but has lived in Australia during the last twenty years. That he still retains his American citizenship is attested by letters of introduction issued to him by Australian government officials in which he is referred to as a citizen of this country.

The circuit of which he is the managing director is capitalized at upwards of $2,000,000, all of which is paid in, and controls more than thirty theatres throughout the Antipodes. Its recent merger with the Tait circuit brings ten more theatres under its control.

SHOOT ENRAGED ELEPHANT

SALINA, Kan., Sept. 17.—Snyder, one of the largest elephants in captivity, stampeded a crowd of 10,000 and wrecked the Sells-Floto Circus here this week, when he became enraged at the absence of his trainer, and later maddened by a quantity of cyanide of potassium administered in an attempt to kill him.

After being fed the poison with some apple and marshmallows Snyder attacked the animal cages. One cage holding four lions was hurled thirty feet through the air. The maddened animal then tore through the tent, snapping three-quarter inch ropes like twine and scattering the crowd awaiting the performance.

Soldiers with army rifles were called and fired several volleys into Snyder's body before they killed him.

The animals had become so unmanageable through fright by this time that they could not be shown at the evening performance. The other elephants and the circus horses were removed as soon as Snyder began to display ill temper. Several hours were required to restore order in the demoralized town. It is believed that the trouble originated in Snyder's dislike of the assistant who had taken his sick master's place.

RINGLING BUYS RAILROAD

JEFFERSON CITY, Sept. 14.—George A. Mahan, attorney for the St. Louis and Hannibal Railroad Company, has dismissed an application made to the state public service commission more than a year ago for the railroad company to scrap its entire property. He said that the company had been sold to John C. Ringling, of the Ringling Brothers' Circus Company and that he would improve and operate the property. The line is one hundred miles in length and reaches St. Louis from Hannibal over the Wabash some twenty-three miles out from St. Louis in St. Charles County. The people living along the line protested vigorously against the road being discontinued.

GOETZ REVUE OPENING

ATLANTIC CITY, Sept. 20.—"Piccadilly to Broadway," a new musical revue by Glen MacDonough and E. Ray Goetz, will be produced by Goetz at the Globe Theatre next Monday, Sept. 27.

CHORUS EQUITY ELECTION NEAR

Plans for the annual meeting of the Chorus Equity Association, together with a list of nominees for office and instructions to voters, were made public early this week. The meeting will be held in the organization's headquarters, 229 West Fifty-first Street, on Monday afternoon, November 1.

Owing to the reorganization made necessary by the recent amendments to the constitution, the annual meeting, originally scheduled for earlier in the season, was deferred to this late date. In the future, the annual meeting and election of officers will be held late in May or early in June. Reports of the work done during the past year and the expenditures and plans for the coming year are to be reviewed at the meeting.

Twenty-one people are to be elected to the executive committee, which, according to the amended constitution, is to take the place of the former council. The latter, acting as a nominating committee, has placed twenty-eight names on the ballot. This has been done to give the membership a wider choice. The only other officers to be elected aside from the executive committee are an executive chairman and recording secretary. The list of nominees follows:

Paul Dalzell, executive chairman; George Stifer, recording secretary; Vera Bailey, Mary Ellon Capers, Mae Chesterly, Violet Clarens, Anna Mae Clift, Louis Emery, Ed Evans, Ella Ewing, Bertine Farnworth, Elsie French, Kitty Kane, Leo La Blanc, Bernard Milton, Nellie Melville, William Morgan, Mollie McCabe, Louise Owen, Edith Rook, Beatrice Singer, Harry Starrett, Grace Waller, William Wilson, Alva McGill, Alberta Harrison, Martha Parsons, Ruby Nevins and Barbara McCree.

Many of those proposed for election for the executive committee have served on the organization's council. Paul Dalzell, according to the council, was popular choice for the post of chief executive as a result of the efficiency displayed in handling the affairs of the association during the past year. Stifer has been recording secretary for the past year.

Ballots were sent to members early this week in time to give them forty days' notice. Members are to be allowed to vote either by mail or at the meeting. All ballots must be in prior to 6 p. m. on the date of the meeting. When ballots are sent by mail they must be inclosed in an envelope marked official ballot. Members on the road, in order to get ballots, must give their names to the company deputy, who has been instructed to send them, together with the company route, to the organization's headquarters. Ballots will be sent by return mail.

LOEW GETS $2,250,000 LOAN

The Metropolitan Life Insurance Company loaned to the Marcus Loew Realty Corporation $2,250,000 last week, for the erection of the sixteen-story office building being erected at Broadway and Forty-fifth street, and the State Theatre building on Forty-fifth and Forty-sixth streets.

The mortgage, in the form of a building loan, is due November 1, 1930. It bears interest at the rate of 6 per cent for the first five years and at 5½ per cent for the following five years.

WALTER HAST SUED

Walter Hast has been made defendant in a suit for $86 filed last week in the Third District Municipal Court. The plaintiffs are Frank O'Rourke and Adam Tait, who claim that Hast owes them the amount sought to be recovered for merchandise he is alleged to have bought from them.

DILLINGHAM BUYS HOME

Charles B. Dillingham has purchased for a home the house at 153 East Sixty-third street, from Mrs. Barbara Hatch. The house is a three-story structure, rebuilt from two old houses, into the shape of a U, with an intervening garden. It is one of the largest in the Lenox Hill district.

SHUBERTS ANNOUNCE LONG LIST OF PLAYS FOR THIS SEASON

Will Route 250 Attractions Through Booking Office to Fill Their Road Houses—Jolson to Stay Out Until Spring—To Revive "Belle of New York"

The Shuberts last week issued a long statement in which they state that over 250 shows will be routed through their booking offices this year. Regarding these plays, the statement reads:

"Chief among these plays are 'East Is West,' 'Lassie,' 'Aphrodite,' 'The Cave Girl,' 'Afgar,' 'Mecca,' Lionel Barrymore in a new play, Nora Bayes in 'Her Family Tree,' 'The Greenwich Village Follies,' 'Borderland,' Alice Brady in 'Anna Ascends,' 'The Bat,' 'Spanish Love,' 'Broadway to Picadilly,' 'The Charm School,' Richard Carle in a new musical play, The Dolly Sisters in a new musical play, Grace George in a new play, 'The Jury of Fate,' 'Kissing Time,' 'The Lady of the Lamp,' 'Little Miss Charity,' 'Ladies' Night,' Guy Bates Post in a new play, 'The Maid of the Mountains' with Fred Wright and an all-English company, Anna Pavlowa, Emma Trontini in a new play, 'Poor Little Ritz Girl,' Florance Reed in 'The Mirage,' 'Broadway Brevities,' 'The Rose Girl' by Anselm Goetzl, 'Three Little Maids,' a new musical production Frank Tinney in 'Tickle Me,' Taylor Holmes in 'Crooked Gamblers,' 'Tattle Tales,' 'Happy-Go-Lucky,' 'The Pearl of Great Price,' 'Scrambled Wives,' 'Wild Cherry,' 'Honeydew,' Frances White in a new musical play, 'Opportunity,' 'Come Seven,' 'The Girl in the Private Room,' 'Enter Madame,' 'Irene,' 'Buddies,' 'Scandal,' 'My Lady Friends,' 'Martinique,' Richard Bennett in 'Counsel for the Defense,' Marjorie Rambeau in 'The Sign on the Door,' 'Beyond the Horizon,' 'The Little Whopper,' San Carlo Opera Company, 'The Magic Melody,' 'The Wonderful Thing,' 'Adam and Eva,' 'Nance O'Neil in 'The Passion Flower,' 'Mama's Affair,' 'The Hole in the Wall,' 'My Golden Girl,' Barney Bernard in 'His Honor Abe Potash,' Theda Bara in 'The Blue Flame,' Florence Moore in 'Breakfast in Bed' and others."

The statement then continues:

Of the stars and attractions of the Shuberts, Al Jolson will appear in "Sinbad" until Spring, when he returns to New York in a new piece.

William Hodge in "The Guest of Honor" will tour upon the completion of his New York engagement.

Leo Ditrichstein will continue in "The Purple Mask" and later have a new play.

William Faversham is to do a new version of Mark Twain's "The Prince and the Pauper," opening in October. Ruth Findlay has been selected for the role of the prince.

Southern and Marlowe will be seen in New York during the season of 1921-22 in Shakespearean revivals.

Willie and Eugene Howard, who have been appearing in Winter Garden productions continuously since 1911, are to be starred in "The Passing Show."

They will provide a new comedy by Rachel Crothers for Constance Binney, who is to be starred.

Ernest Truax will be starred in a new play, following "Blue Bonnet."

Maxine Elliott will play at her theatre on Thirty-ninth Street in a comedy.

Eleanor Painter, upon the conclusion of the tour of "Floradora" is to be presented in a new musical production.

Henry Hull, under a five-year contract, is to be starred and have much to do with the selection of his plays.

Alma Toll will be starred in a new play.

There will be a musical play for Nan Halperin.

Regarding productions to be made by the Shuberts, the statement states:

There is to be an elaborate revival of the Casino musical success, "The Belle of New York." The same firm is preparing a revival of the well-known operetta "The Chocolate Soldier." The cast of both plays will be composed as nearly as possible of stars.

A new play by Edward Delancy Dunn called "The Devil Dodger"; "In the Night Watch" by Machael Morton; "His Wife" by Maurice V. Samuels and Pauline Brooks; "The Power of Attorney" by William Wallace Whitlock and John Lang; "The Third Generation" by Harold Heaton; "The Clutch of Circumstance" by Marjorie Benton Cooke; "Dangerous Years" by Edward Locke; "A Friend at Court" by Clinton Stuart; "The Tricksstress" by Frederick Arnold Kummer from the story by Horace Fish; "Judith" by Regis Gignoux and Andre Barde; "Lysistrata" by Maurice Donnay and translated from the French by Virginia Fox Brooks; a musical play called "Napoleonette" by Andre de Lorde and Jean Marscle, from the French; "The Young Visitors" dramatized from Daisy Ashford's book by Mrs. George Norman and Margaret MacKenzie; a new play by the Hattons entitled "Madame Milo"; "The Skin Game" by John Galsworthy; a musical version of "Girls"; "The Dancin' Fool" by Henry Payson Dowst; "The Claw" by Henri Bernstein, adapted from the French play "La Griffe" by Edward Delaney Dunn, and "Yesterday," an operetta with score, by Reginald de Koven.

The following musical productions are also to be made:

"The Rose of Stamboul" by Leo Fall; "The Last Waltz" by Oscar Strauss; "Three Old Maids" by Walter Kollo; "The Lady in Ermine" by Jean Gilbert; "Madame Puck" by Walter Kollo; "The Lady in Evening Dress" by Walter Bromme; "Her Highness, the Dancer," by Walter Goetz; "The Nightingale" by Leo Fall; "Love's First Dream" by Jean Gilbert; "The Grass Widow" by Leo Blech; "Box No. 7" by Victor Hollaender; "The Favorits" by Robert Stolz; "The Man Without a Past" by Ludwig Friedman; "Love in the Snow" by Rudolf Benatzky; "The Madcap Countess by Walter Kollo; "A Night in Paradise" by Walter Bromme; "A Wife de Luxe" by Max Gabriel; "The Prettiest of Them All" by Jean Gilbert; 'A Trip to Happyland" by Jean Gilbert; and "The Duke in Love" by Jean Gilbert.

"Maytime" will tour beginning in November, this season marking the fourth time for this musical play.

The all-star revival of "Florodora," headed by Eleanor Painter, will play all season.

"Not So Long Ago," with Eva le Gallienne and Sidney Blackmar and the original New York cast, begins its tour in Brooklyn late in September.

Both "The Century Revue" and "The Midnight Rounders" in the Century Promenade, are ultimately destined for tours, but this will not come to pass before Spring of 1921. The policy of the Century Promenade will continue along the lines as originally mapped out.

As for the Greater New York theatres of the firm this announcement is made:

The season at the Century Theatre will open early in October, with Comstock and Gest's production of "Mecca."

The Astor begins its season in October, when A. H. Woods presents Louis Mann in "Undesirable Friends"; the Lyric early in October, with a musical revue; the first production at the 44th Street Theatre, where "Way Down East" is now being shown, will be "Afgar"; the Nora Bayes Theatre will open next Monday with a Scotch comedy called "Don't Tell," in which the Moffats will appear.

The other New York theatres controlled by the Shuberts, namely: The Winter Garden, Casino, Shubert, Maxine Elliott's theatre, 39th Street, Comedy, Central, 48th Street, Bijou, Booth, Longacre, Plymouth, Broadhurst and the Princess, will continue with the attractions now appearing or that have been previously announced.

(*Continued on page* 34)

A. E. A. INSTRUCTS DEPUTIES

That the Actors' Equity Association plans to keep close tabs on its members and the activities of the company in which they are playing is evidenced in a list of instructions for company deputies made public last week. This list, compiled by Frank Gillmore and sanctioned by the association's council, has been sent to every company in which there are Equity actors appearing. It follows:

ELECTION

"Not later than one week from the opening date, or, in case of a company continuing throughout the Summer, not later than September 1, all Equity members in the company should get together for the purpose of electing their deputy, who should preferably be a prominent member of the cast. Upon election, he or she shall forward to the A. E. A. a paper with the signature of the Equity members of the company confirming said election. Upon receipt of this, the office will send a commission.

"The deputy shall send to the A. E. A. a program of the play (including names of understudies, if any) for the purpose of checking of A. E. A. members and of learning their 'standing.' This information will then be sent to the deputy.

"In order to guard against any possible mistake on the part of the office, it shall be the duty of the deputy to check off the list of delinquents, if any, by courteously requesting to see their cards. If they are able to show same marked to the next dues-period, then the office is at fault and should be notified at once.

"When traveling, the deputy shall call a meeting of the Equity members of the company at least once a month, or at any time upon request of three members of the company, for the purpose of information and discussion.

"In the interest of harmony, any complaints or disagreements should be taken up at these monthly or special meetings, and if the majority rules that a just cause of complaint exists, a report of the same shall be sent to the A. E. A. (A minority report shall also be in order.)

"The deputy shall send in a report to the A. E. A. on the first of each month regarding the general condition of the theatres and dressing rooms, and, for this reason, he shall preferably call the monthly meeting of the company during the preceding week.

"The deputy shall transmit all complaints to the office unless the complaining member wishes to communicate himself.

"The deputy shall keep the office informed as to the route of the company or of the closing thereof. He shall also report any change in the cast.

"The names of A. E. A. members in the company should be written on the weekly report of the deputy and, after reading same, each member shall check off his or her name. Then the report should be returned to the office in the stamped and directed envelope which accompanies same.

"The deputy shall, at no time, take any action which might embroil the association or its members, unless specific and special authority has been received by the deputy from the office of the A. E. A.

"These instructions shall be read to the members of the company by the deputy immediately after his election has been confirmed by the office.

"A majority of the company shall have the power to change the deputy, but must report any such action to the office.

IN MUSICAL COMPANIES

"The deputy shall, at all times, be ready and willing to confer with the representative of the Chorus Equity with the same company.

"The deputy shall, upon the request of the manager, co-operate in every way to assist in keeping the performance of Equity members 100 per cent efficient.

INSTRUCTIONS TO OFFICE

"A notice shall be sent from this office to the producing manager and the company manager informing them of the official appointment of the deputy for each company, stating that he was elected to his position by the members thereof and will work in every way to preserve harmonious relations between the manager and the company.

"List of instructions to deputies to be printed on the back of the deputies' commission so that he will have them at all times for reference."

NEW DAVIS FARCE OPENS

Although originally scheduled to open at the Little Theatre on Monday of this week "Marry the Poor Girl," the new Owen Davis farce which Oliver Morosco is sponsoring, will not open until Thursday as a result of a congestion of first nights. On Friday of last week it was given a showing at the Columbia Theatre, Far Rockaway.

No doubt the intervening time prior to its New York opening will be used for pruning and revision, a treatment of which it is greatly in need. The first three scenes establish a situation which fairly bristles with possibilities, but the manner in which it has been treated results in a weak-kneed concoction in which there is an occasional laugh and many dull moments. However, in the third and final act the play shows evidence of being a downright funny comedy. But it takes more than one good act to make a show.

The story concerns one Jack Tanner, who, after a night spent at an anti-prohibition party, wakes up and finds himself asleep in the room of his hostess's daughter. This proves too much for the highly shocked parents. There is only one thing to be done; Jack and Julia, for that was the girl's name, must be married immediately. But, Julia is engaged to one of the other guests, and so is Jack, though a little thing like that is not allowed to interfere with the plans of the irate parents.

So papa goes for a clergyman and Jack's friends go out to look for a phony wife for him in the hope that they may thus forestall the ceremony. Papa, however, beats them to it and when they make their belated reappearance Jack and Julia have been man and wife for several hours. Well, when Jack's two friends enter upon the scene, each dragging a girl behind him who is ready to swear she is married to Jack, things quite naturally begin to hum.

Jack and Julia then begin to plan how to get unmarried. Jack, acting upon the advice of his two friends, who have previously helped to bungle matters so beautifully, decides to hire a co-respondent and to stage a compromising scene with her. He unfolds his plan to Julia and she agrees. However, at the last moment she changes her mind and, of course, they find that, after all, they are in love with each other.

William Roselle plays the role of Jack Tanner. At times he is quite funny. Isabel Lowe looks charming as Julia. Others in the cast are William David, Frances Mann, Gertrude Maitland, Frank Allworth, Halbert Brown, Harold De Becker, Ninta Bristow, Stapleton Kent, Beatrice Noyes, Wilbur Braun and Maud O'Connor.

CONEY HAS ALL-WINTER IDEA

With the idea of possibly making Coney Island an all-year resort, about fifteen proprietors of amusement places there have signified their intention of remaining open all Winter. Stauch's restaurant and the Mardi Gras Hotel have been so successful in attracting week-end crowds during the last few years that many of the Coney Islanders believe crowds can be attracted all Winter provided they know enough places are open to entertain them.

Among the other places which are to experiment with the idea are Studman's Carousel and Restaurant, Boston Hotel, Goldberg's Prospect Hotel, Kister's Carousel and Hotel and William F. Mangel's Tickler and Whip.

According to Mangel, the best that they expect to do the first year will be to break even. They believe, however, that in the end their experiment will be a fruitful one. With the advent of the boardwalk, construction of which will probably be completed next year, Mangel believes that Coney Island will become as popular a Winter spot as it is now a Summer resort.

GUS SUN ANNOUNCES HE'LL SUE KEITH'S OVER BOOKING BREAK

In Statement Issued at Springfield, Says Whole Trouble Arose Over Rivoli Theatre, in Toledo, and That His Contract Still Has Fourteen Years to Run

SPRINGFIELD, Ohio, Sept. 20.—The trouble between the B. F. Keith booking agency, of New York, and the Gus Sun booking office, of this city, is going to be put up to the courts for settlement, according to Ralph Candler, representing the Gus Sun Amusement Enterprises, who announced in a statement today that action against the Keith people would be started at once. John Cole, who handles the legal affairs of the Sun Enterprises, is, according to Candler, now engaged in the preparation of the papers, in which it will be contended that the Keith people had no right to cancel the booking contract Sun held with them and which, according to Sun, has fourteen years yet to run.

At the same time, it was announced that new additions are to be made to the Sun chain of houses, mention being made of twelve cities in the Central East and eighteen new houses in the Middle West, all to play from three to five standard acts. The Middle West houses will be announced later in the week, it was stated, but those in the Central East were given as follows: Owensboro, Ky.; Paducah, Ky.; Evansville, Ind.; Vincennes, Ind.; Pittsburgh, Pa.; Wheeling, W. Va.; Greensburg, Pa.; Grand Rapids, Mich.; Flint, Mich.; Pontiac, Mich.; Ashtabula, Ohio, and Louisville, Ky.

The suit which, it is said, is to be brought by Sun against the Keith exchange, Candler asserts, will seek injunctions to restrain the New York interests from engaging in alleged unfair methods and means of competition and will ask damages for solicitation by the B. F. Keith exchange of clients of the Gus Sun exchange. The suit, Candler says, also will seek damages for other financial losses which Sun is said to have incurred through the necessity of opening offices in New York, Chicago and at other points for the protection of his interests against the alleged encroachment of the B. F. Keith exchange.

The break between the Sun and the Keith exchanges, Candler charges, was brought about by the erection and opening of the Rivoli Theatre in Toledo. According to Candler's allegations, the B. F. Keith exchange, through its president, E. F. Albee, and its general manager, J. J. Murdock, "led Mr. Sun into the erection of this magnificent playhouse, then sought to freeze him out. When Mr. Sun declined to step down and out of the Rivoli Theatre Corporation, at great financial loss to himself, and turn over his interests to the B. F. Keith people, they used his refusal as the pretext upon which to start a campaign to put him out of business."

Candler charges that the B. F. Keith exchange is resorting to the intimidation of clients of the Sun booking exchange, to the "black listing" of acts which play theatres booked or operated by Sun and to other methods of coercion in an effort to cripple Sun and finally to eliminate him entirely from the theatrical world.

"All of which," Candler alleges in the statement which he issued, "is in plain violation of the provisions of Mr. Sun's contract, which yet has fourteen years to run and which was cancelled without cause by the B. F. Keith exchange, at the direction of its president, E. F. Albee, and its general manager, J. J. Murdock. Mr. Sun was fully within his rights, as set forth in his contract with the B. F. Keith exchange, to erect and operate a vaudeville theatre in Toledo. Yet he offered to turn over his interests in the Rivoli, there, to Messrs. Albee and Murdock at exactly what those interests had cost him.

"Mr. Sun also made every other concession possible in an effort to adjust the controversy, but all of his proposals were rejected and after he had been led into submission of every reasonable and just offer for a settlement of the differences, Messrs. Albee and Murdock propounded to him the ultimatum that he either must step down and out of the Rivoli in Toledo at a big financial loss, or they summarily would cancel his booking contract.

"This Mr. Sun declined to do," Candler's statement continues, "but, even though he had bowed to the wishes of the Keith interests, he would have only postponed the time when they would have launched their fight to put him out of business.

"In February of 1919," according to Candler's statement, "Mr. Sun obtained an option on the old Arcade Theatre property, on St. Claire street, in Toledo, from Mrs. Nettie Poe Ketcham. The option was to run until July 1 of the same year. Ten days before the expiration of the option, Mr. Sun got in touch with John P. Harris, of Pittsburgh, a representative of the B. F. Keith vaudeville interests. He explained to Mr. Harris his desire to erect the Rivoli Theatre in Toledo and invited Mr. Harris to become associated with him in the enterprise.

"The outcome of this invitation was that Mr. Harris met Mr. Sun and Mr. William James, owner of the Broadway theatre, of Columbus, at Toledo. At that meeting, Mr. Sun placed the entire plans of the project before those present. Mr. Harris replied to Mr. Sun's proposition that the project looked good to him and he would consider seriously accepting the invitation to join Mr. Sun and be associated in the enterprise. But Mr. Harris suggested that Mr. Sun get in touch immediately with J. J. Murdock, general manager of the B. F. Keith booking exchange, and explain the proposition to Mr. Murdock.

"Over the long distance telephone, from the Secor Hotel, in Toledo, that same day, Mr. Sun talked with Mr. Murdock, who was in his New York offices. Mr. Murdock asked Mr. Sun to write him full particulars of the project and promised to attend a second conference in Toledo July 1, the day the option was to be closed and the lease signed, or rejected.

"Mr. Sun complied with Mr. Murdock's request and wrote full details of his plans. He also sent several wires. But Murdock did not answer either the letter or the telegrams.

"As planned, July 1, Messrs. Harris, Sun and James met again at Toledo. But Mr. Murdock failed to show up. Mr. Sun again got him over long distance in New York. Mr. Murdock advised Mr. Sun it was impossible for him to attend the Toledo conference, but requested that the option be extended for ten days—from July 1 to July 10—promised faithfully to be on hand at a third conference July 10, and said the proposition looked good to him and that he would consider seriously becoming associated in the new playhouse. Mr. Murdock further promised to write Mr. Sun immediately in regard to the venture.

"Failing further to hear from Mr. Murdock, Mr. Sun on July 6 saw two other men and offered to let them in on the Rivoli project on a fifty-fifty basis, if they would help him finance the lease, which called for a down payment of $100,000 when signed. They agreed to a conference in Toledo on July 9. Of all these developments, Mr. Sun notified Mr. Murdock and reiterated his invitation for Mr. Murdock and associates to take over half or a controlling interest in the Rivoli. Mr. Murdock maintained a profound silence.

"On July 9 these men telegraphed Mr. Sun that, with the addition of a friend they would take half interest of $50,000 in the lease and proposed a conference in Toledo

(Continued on page 23)

FRED STONE SHOW OPENS

PHILADELPHIA, Sept. 16.—"Tip-Top," a musical comedy in two acts and seven scenes, was produced for the first time on any stage at the Forrest Theatre, this week. The book and lyrics are by Anne Caldwell and R. H. Burnside, music by Ivan Caryll and Chas. Dillingham, the producer.

The strength and attractiveness of "Tip-Top" lies in the comic ability of Fred Stone plus the new "stunts" that he introduces, and the varied ability of his principal associates. In addition there are some exceptionally fine and picturesque dancing ensembles by the chorus. But the great dancing feature is the London Palace Girls, sixteen vivacious English damsels who are rhythmic steppers of the first quality. They were encored again and again for their "Dance of School Girls," for an artistic syncopated clog dance which was perfection in its kind, and for a "Dance of Valentines." Next to Stone himself they are the great hit of the new show.

Stone has a grotesque comedy role as the man of all work in a five-and-ten-cent store. No matter where he starts he is sure to pass through wonderful transformations. He is transported to the Red Canyon, where he turns up disguised as an Indian chief. Here he springs his first new "stunt" on the audience in a remarkable exhibition of whip cracking in which he performs such tricks as cutting a cigar out of a man's mouth without slashing off the end of his nose. This he follows with a display of sharpshooting with a rifle at brittle marks on a target, and clay pigeons thrown in the air. In the second act he gave a funny burlesque of Annette Kellermann's diving act, concluding with a sensational trapeze finish. The finale of the first act showed him as an acrobatic equestrian on a horse which galloped at full speed on a treadle which was slowly moved across the stage. He also had a break-neck dance with Violet Zell.

The juvenile Duncan Sisters were as great favorites as ever in their "kid" impersonations and their revivals of the songs of yesterday. The six Brown Brothers have become identified with the Fred Stone shows and were there with their saxophone specialty. Princess White Deer performed a somewhat startling scalp dance of a young Indian warrior. This number was in conjunction with a triumph of dance arrangement in an India ensemble.

The piece is well supplied with a number of comical spectacles, two in the first act being especially attractive, the "Cat-room" scene and a rapidly executed number consisting of a solo by Helen Rich and a peculiar arrangement of dancing dolls with real live girls forming the heads.

While the music was not exceptional, Ivan Caryll's contribution served very well and there were a number of songs that will probably prove "popular hits."

"THE CUCKOO" ON ITS WAY

"The Cuckoo," a new farce with music, in two acts, with book lyrics and music by Felix Adler, Frances Ross and Herman Kahn, will open in Allentown October 11th, following which Syracuse, Springfield and Atlantic City will be played.

In the cast will be Felix Adler, Frances A. Ross, Dave Ferguson, Grace Peters, Hyman Meyer, Florence Page and a chorus of twelve cuckoos. Ray Midgley is staging the dances.

HARRIS OPENING "THE CHAMPION"

PHILADELPHIA, Sept. 19.—"The Champion," a new comedy in three acts, by Thomas Louden and A. E. Thomas, will be presented at the Broad Street Theatre Sept. 27th, by Sam H. Harris.

Grant Mitchell will have the stellar role and will be supported by Ann Andrews.

"BEYOND THE HORIZON" DRAWS

WASHINGTON, Sept. 18.—"Beyond The Horizon," the play by Eugene O'Neill which Bennet has been alternating with "For The Defense," playing each a half week, has proved such a hit that Bennett has decided to take off "For The Defense" and is now playing the former piece exclusively.

"WAY DOWN EAST" DRAWS BIG

Installed at the Forty-fourth Street Theatre as a stellar attraction, rather than a feature film, D. W. Griffith's "Way Down East" picture played to $17,300 for the week ending last Saturday night, which amount added to the previous week's receipts of $15,700 makes a total of $33,000 for the first two full weeks that the picture has been running at this Shubert house.

"Way Down East" opened on Friday, Sept. 3, and its record takings thus far not only place it in the class of successful stellar attractions, but the receipts thus far also seem to indicate that the picture will continue to run at the Forty-fourth Street Theatre until Dec. 31. This is the end of the period for which the Griffith interests took the house from the Shuberts.

The arrangements are reported to be on a 50-50 basis, with the Shuberts guaranteed $5,000 weekly, and the Griffith interests paying the major portion of the advertising and other expenses in connection with the showing of the picture.

The prices scale to $3 top, gallery seats, or balcony, as it is called at this house, the first upper floor, designated as the mezzanine, being sold at 25 cents each on week-day matinees.

In Philadelphia, last week, at the Chestnut Street Opera House, "Way Down East" played to $13,212 in six days. Next Monday it will open in Boston at the Majestic Theatre. The picture is also scheduled to open Oct. 3 at the Curran Theatre, San Francisco, and on the 17th of October it will be presented in Los Angeles at the Auditorium.

Thus there will be five prints of "Way Down East" working in a like number of cities and booked in Shubert houses within the next four weeks.

CONEY CARNIVAL A SUCCESS

Coney Island's annual Mardi Gras, which came to a close last Sunday night, drew a total attendance for the final week at the resort that was far in excess of what had been anticipated. The attendance of Saturday night, despite the B. R. T. strike, reached 350,000, a number which compared favorably with the final Saturday night of other years. The total attendance for the week approximated close to 1,200,000, a falling off of only about 20 per cent from that of last year. Because of the strike, the Coney Islanders had expected a far greater falling off in this year's total attendance.

As a result of the carnival, many of the concessionaires recouped a good part of the losses which they had suffered during the first two weeks of the strike. The success of the carnival made up about $600,000 of the $1,500,000 that had been lost during the early days of the trouble.

NESBIT PLAY OPENS 27TH

WASHINGTON, Sept. 20.—"The Open Book," a comedy melodrama by Philip Bartholomae, will open at the Shubert Garrick Theatre, September 27th, with Evelyn Nesbit, and under the management of Walter Hast.

The play, which deals with filial devotion and ingratitude, will have a large cast of other principals, including Hyman Ader, Arthur H. Ashley, and Donald Gallagher.

MORRISSEY PRODUCING PLAY

Will Morrissey, whose revue "Buzzin' Around" played a short engagement at the Casino recently, is producing a play. It is called "The Dawn Of Ireland" and will open in Paterson, N. J., October 4th.

VERA HENNICI

Adorning the front cover of this week's issue of THE CLIPPER is Vera Hennici, soubrette, who is one of the attractions with Hurtig and Seamon's big Wonder Show.

Miss Hennici is new to burlesque, and, judging by the hit she is making, is due to go ahead, for if pep, personality and ability count for anything, she is bound to advance. She and her partner, Earnest Mack, are under the exclusive direction of Roehm and Richards.

CHICAGO THEATRE MEN'S ASS'N SPLIT BY MUSICIAN STRIKE

Legitimate Managers Feel That Film Men Used Them As Catspaw During Trouble Which, They Say, Would Never Have Started Were It Not for Stubborness of Movie Leaders

CHICAGO, Ill., Sept. 19.—Legitimate and motion picture managers are on the outs and the Allied Amusement Association of Chicago is being threatened with disruption.

Managers of legitimate theatres, believing that they have innocently been playing the role of catspaw and pulling the film men's chestnuts out of the fire of the musicians' strike, are sore. They threaten to resign forthwith from the association and revive the Chicago Theatre Managers' Association, formerly composed of the legitimate, vaudeville and burlesque theatre managers of the city. They say that they have found irksome the tie that binds them to the operators of the film shops.

About ten weeks ago, the musicians made a demand upon the theatres of all kinds for an increase in pay, and the legitimate, vaudeville and burlesque theatres quickly reached a settlement with them, giving them a raise of fifty per cent. The managers of the film theatres offered their men a raise of twenty-one per cent, which was refused, and the strike resulted. Weeks went by and the strike dragged on until the film men, defeated, begged the standard theatre men to aid them, which they did, with the result that a settlement was reached with the men. The final peace conference was held late Saturday afternoon, and the movie musicians will receive a nominal increase of forty per cent. The theatre managers also complain of their small representation in the directorate of the Allied Amusement Association and of the meager part they play in its decisions.

The association was organized when it appeared there was need of unity of action in Chicago among theatres of all classes, particularly with regard to shutdowns, coal famines, "flu" epidemics or similar troubles. The need of concerted action in sombating threatened legislation inimical to all theatrical interests and of dealing as a single organization with union labor, were other reasons for combining.

But the managers of the standard theatres say the Allied Amusement Association, while strongly fortifying the film business, has been without advantage to the regular theatres. They contend that the film showmen has not met them in a spirit of co-operation, hence the threat to flock by themselves. The standard theatre members of the association plan, it is said, to send their resignations into the organization headquarters this week.

The strike of musicians lasted for ten weeks. The strikers returned to their various theatres on Thursday and resumed action in the pit, contented with their victory.

THEATRICAL LAWYER ON TRIAL

CHICAGO Ill., Sept. 19.—Edward J. Ader, well known theatrical lawyer, went on trial to-day as one of the officers of the Consumers Packing Company, on a charge of conspiracy to use the mails in a scheme to defraud. Ader has handled a number of prominent vaudevillians and is well known in the profession.

The Consumers Packing Company officers are reported to have secured over $1,000,000 from various dupes before the government stepped in and investigated them.

DOING GERMAN PLAY

"Youth" is the title of the first dramatic production which Frank Conroy and Harold Meltzer will produce at their Greenwich Village Theatre since they produced "The Hobohemians" last year. It will be placed in rehearsal next week by Emanuel Reicher and is scheduled to open about October 18 with the following players in the cast: Walter Abell, Adolph Link, Charles Reese, Lois Atkins and Walter Plinge. Harrison Williams will function in the cast as an off-stage musician and John Wenger is designing the settings.

"Youth" is the first play of German origin to be presented in English in this country since the signing of the armistice. As a matter of fact, it had been slated for presentation here more than four years ago, but was withheld on account of the war.

NEW DIME MUSEUM RUMORED

PHILADELPHIA, Sept. 20.—It is reported that there is to be a new Dime Museum here fashioned after the one that flourished at the corner of Ninth and Arch streets some years ago.

The Bingham House, at the corner of Eleventh and Market streets, is tenantless, the former dining room on Eleventh street seems well adapted, and, it is understood, has been leased for the purpose.

"APHRODITE" DOES $62,800

CHICAGO, Sept. 20.—"Aphrodite" played to $62,800 gross for the week ending September 18. The piece is still booked to play three more weeks here.

MONTREAL STAGE HANDS WIN

MONTREAL, Sept. 18.—With the granting here this week of the demands recently set forth by the stage hands for an increased wage scale, a threatened strike, which would have closed virtually every vaudeville house in the city, has been averted. Clark Brown, the B. F. Keith representative from New York, was instrumental in effecting a settlement.

The men were granted an increase of more than 100 per cent over that of last year's scale. In houses where there are more than three shows a day, carpenters asked $81 per week of seven days, as against last season's rate of $43.50; assistant carpenters, electricians, property men and flymen, $73, as against $38.50; and assistant property men, $66.

"APPLE BLOSSOMS" LEAVING

CHICAGO, Sept. 20.—"Apple Blossoms," the Kreisler-Jacobi-Le Baron operetta which Charles Dillingham is presenting at the Colonial Theatre, will close at that house on October 2.

On the following Monday, October 4, George White's "Scandals of 1920," now at the Globe, New York, will be brought in for a Chicago run.

FIELDS, BERNARD, WEBER

When the new Geo. M. Cohan Revue opens its season, in the not far distant future, the famous Music Hall trio, Lew Fields, Sam Bernard and Joseph Weber, will be seen together again on the New York stage for the first time in many years. Cohan is now organizing the All Star company which is being carefully selected with a special view to burlesquing the current Broadway successes.

DON'T WANT ALL NIGHT FILMS

SAN FRANCISCO, Sept. 20.—Members of the Board of Supervisors refused to allow a permit for an all night movie show. Protests were made from a number of women's organizations and the board decided that at the present time there is little demand for an all night theatre.

CRITIC HEADS PRESS CLUB

SAN FRANCISCO, Sept. 20.—The Press Club here, which includes many dramatic critics, elected officers last week as follows:

W. H. B. Fowler, president, succeeding Karl M. Anderson; Curran D. Swift, dramatic editor of *The Call*, vice-president, and Arthur M. Johnson, also of *The Call*, secretary. Others elected were: Gilbert H. Parker, treasurer; George S. Daniels, librarian; Ed. P. Hughes, J. P. McSorley, Thomas A. Gallagher and Eric Cullenwood, directors.

ARRESTED IN MURDER CASE

CHICAGO Ill., Sept. 19.—Mrs. Harriet Adams, a divorcee of Kenosha, Wis., whose name figured in the slaying of Charles Pincini, wealthy theatre owner of that city, was arrested on Friday in Milwaukee, Wis., and taken to Kenosha, where she is being held as a material witness to the shooting. Mrs. Adams told the police that she was to have been married to the murdered theatre owner two weeks from the night he was murdered.

KING PICKS WINTER STAFF

SAN FRANCISCO, Sept. 20.—Here's the complete staff for the Will King Company for the Winter season: Herman King, musical director; Nell Harding, producer of musical numbers; Clair Starr, wardrobe designer; scenic artist, A. J. Theall; carpenter, Charles Johnson; electrician, George Wolff; master of props., James Cook; business manager, Harry Davis.

RAISING ADMISSIONS

SAN FRANCISCO, Sept. 20.—It is practically settled that, beginning October 1, the admission prices to the Casino will be advanced to 75 cents, including war tax, and the Hippodrome will go to 40 cents top, including war tax. The former prices were 55 cents and 35 cents, respectively.

"DADDIES" TO TOUR COAST

SAN FRANCISCO, Sept. 20.—The play, "Daddies," which played for two weeks at the Alcazar to big business, establishing a record, will be taken on the road under the management of Fred Belasco, who is organizing a special company for the tour on the Coast. It is scheduled to open in Oakland week of September 28.

MINSTRELS HAVE $9,000 WEEK

SAN FRANCISCO, Sept. 20.—Rusco and Hockwald's Georgia Minstrels' receipts at the Savoy Theatre for their first week, which included five matinees, reached close to $9,000. The admission prices were $1 top for lower floor seats and $1.50 for boxes, with war tax added.

IDA ST. LEON CLOSING

SAN FRANCISCO, Sept. 20.—Ida St. Leon, member of the "Mama's Affair" Company, will close with the company after the Curran Theatre engagement and return to her home in Hollywood for a rest. She has been on tour for the past thirty-three weeks, but will return and open during the Winter season.

ARRESTED FOR FORGERY

SAN FRANCISCO, Sept. 20.—Walter Faulkner, motion picture actor, was arrested last week charged with forgery. He is alleged to have attempted to pass a $96 check bearing the signature of Major T. T. Frissell, army disbursing officer, on a Market street clothing establishment.

BERNSTEIN TO TRY MEXICO

Freeman Bernstein is to take a street carnival and American circus down to Mexico, opening the first week in December at Meredith (Progresso), then going to Vera Cruz, Mexico City, and so on for a ten week period.

PANTAGES MAN HURT

SAN FRANCISCO, Sept. 20.—J. J. Cluxton, on the Pantages staff, injured his leg through an accident recently and was taken to the Mount Zion Hospital, where he was forced to undergo an operation.

LAMBS EXPELL McGRAW

The Lambs' Club last week expelled John J. McGraw, following a meeting of the club's council, called for the special purpose of investigating the fracas in the club last month, as a result of which John J. Slavin is now in the hospital recovering from a fractured skull. William H. Boyd, with whom McGraw is alleged to have had the fistic altercation in the club, was suspended for a period of one year.

The council of the Lambs' Club was in session for more than three hours, examining witnesses most of the time. McGraw had been invited to appear as a witness in his own behalf, but failed to avail himself of the privilege. Boyd appeared with witnesses and related how he had objected to McGraw's use of profanity in the presence of several scrubwomen who happened to come into the grill on the morning when the altercation occurred.

The decision of the club's council was not made public, despite the fact that the club had achieved a great deal of odious notoriety from the occurrence. Instead, a notice of its decision was posted on the bulletin board late Thursday afternoon.

The expulsion of McGraw at this time is the culmination of two temporary suspensions he has suffered since he became a member of the Lambs, both being due to his behavior in the club. The first suspension occurred some time ago and followed a series of outbursts on his part in which he is alleged to have threatened bodily injury to members who attempted to pacify him.

The last suspension came immediately after the fracas in which he played such a stellar role. Boyd, on the other hand, has heretofore had a clear record at the Lambs.

BACON MAY SWING VOTES

The formation of the Actors' Republican League last week, with Frank Bacon as its president, may swing a large number of actor votes to the Harding-Coolidge standard. The new league, it is said, was hurriedly got together when it was found that players failed to flock to the Al Jolson fold. The latter aggregation, however, still continues to function, with the Shubert comedian at its head and Jack Hughes in a swivel-chair job.

The Republican League has begun a systematic campaign of organization, both on the road and in this city. Deputies have been appointed for virtually every company and every effort is being made to line up as much of the profession as possible for Harding and Coolidge. The Actors' Equity Association, however, despite the fact that Bacon, one of its leading members, is backing the Republican campaign, still holds aloof, following the A. F. of L. dictate of non-partisan politics.

OLLIE THOMAS' BODY ON WAY

The body of Olive Thomas, who died in Paris on September 10, will arrive on board the *Muretania*, due here September 24. The funeral will take place from the Funeral Church, Broadway and 66th Street, on a date which will be announced later. It is reported that Mary Pickford and her sister Charlotte, Douglas Fairbanks, and Mrs. Pickford will be here for the services.

EQUITY SEEKING MEMBERS

The Actors' Equity Association has launched a Fall membership drive. Equity actors have been asked to pledge themselves to bring in five new members. The total membership of the association, its officials state, is above the 10,000 mark.

"CAVE GIRL" GOING TO "HUB"

"The Cave Girl," which finishes its run at the Longacre on Saturday night, will go to the Globe, Boston, for an indefinite engagement.

STARTING "THE BAT" NO. 2

Last week, Wagenhals and Kempner started casting for a number two company of "The Bat," which opens within a month to play in the larger cities.

VAUDEVILLE

BIGGEST VAUDE HOUSE READY TO OPEN

COLISEUM WILL SEAT 3,500

Thursday night will mark the opening of B. S. Moss's Coliseum Theatre at 181st Street and Broadway, the furthest house North, in this city, playing B. F. Keith vaudeville. With a seating capacity of 3,500, exceeded only in size by the Capitol and the Hippodrome, it stands as the largest vaudeville house in New York.

The nearest vaudeville theatre to the Coliseum is Fox's Audubon at 168th Street, a split week house playing to popular prices. The Coliseum will play one bill a week, with two shows a day, to a top price of $1. The nearest house playing Keith big time is the Hamilton, at 146th Street.

Emile Groth, formerly manager of the Hamilton, will act in a similar capacity at the new house. His assistants will be Charlie De Rosa, Ben Kelly, stage manager, and William Haig, treasurer.

The opening bill will be made up of six big time acts, including Eddie Foy and Family, Morris and Campbell, Patricola and Mason, Yvette Rugel and Ed. Janis and Company. The feature pictures will be from Norma Talmadge in "The Branded Woman," and Harold Lloyd in "Get Out and Get Under." There will be a twenty-five piece orchestra in the pit.

The Coliseum is one of the finest and best equipped houses in the chain of B. S. Moss theatres recently taken over by the B. F. Keith interests. It has been in construction for the past several years at a cost exceeding $1,000,000.

BAGGAGE IS LEFT BEHIND

MONTREAL, Sept. 20.—When vaudeville artists leave Hamilton and Toronto for Montreal, they would do well to see that their baggage is on the same train as they are, as in the past two weeks five acts at Loew's Theatre had to appear in street clothes and use the house scenery on Mondays. This week, The Four Bangards were unable to open at all Monday as their baggage only arrived Tuesday.

DANCE ORCHESTRA SAILS

Al Siry, Harry Tush, M. Catoni, J. Lenine and L. Tarantino, members of Duilio Sherbo's American Orchestra, sailed for England this week. The orchestra which, during the past year, has been playing at the Piccadilly, London, for Maurice the dancer, is booked to play at the Hotel Savoy, London, for one year.

ACT SPLITS, THEN REJOINS

The act of Silvers and Berger, which recently split, each of the men doing a new blackface act, has rejoined again and will do the old act under the name of Berger and Silvers. They were split only four weeks, for the booking offices refused to handle their new acts.

KILBANE PREPARING ACT

CLEVELAND, Sept. 20.—Johnny Kilbane, featherweight champion of the world, is preparing an act for vaudeville called "Johnny Kilbane's Revue." Included in the company will be the trio of Dawson, Lannigan and Covert, and James J. Morrison. It expects to open shortly.

CHANGES SUNDAY CONCERT TIME

The Flatbush Theatre, Brooklyn, is now starting its Sunday concerts at 2.30 instead of 2 P. M., as has been previously the custom, and is said to be the only theatre in Brooklyn giving this half hour's grace to those seeking amusement on Sunday.

NEW ACTS

"Masters and Kraft's Dancing Revue" opens at Milwaukee October 4th and plays Baltimore the following week. In addition to Masters and Kraft, Bobbie and Louis Dale, Elsie Lamont and Grace Masters complete the cast. A leader and property man are carried.

"Screams," a new act produced by Hugh Herbert and featuring Helen Gleason, opens at Keith's Jersey City the last of this week. Herman Strauss is staging the act which, in addition to Miss Gleason, will utilize the services of Walter Petrie and Frank Burke.

Jack Stern and Clarence Marks are producing a new revue to be called "Mammy O'Mine," in which Yerkes' Happy Six will be featured. The producers are also the writers of the book, lyrics and music.

Jack LaFollette and five girl assistants in a new scene production entitled "Peacock Lane."

Zaza Ehrlic and Adele Yost, novelty dancers, in a new dance production with Sol Kaplan as accompanist are now rehearsing and will open shortly.

Arthur Gardiner's "Gloom Chasers," a tableau, will open on September 27th for a tour of the Speigelberg time through the South. It is a full three-act musical show.

TO DO OLD ACTS OVER

Two old acts that have become vaudeville fixtures are to be redone this season. The first is "The Band Box Revue," which Max Rodnick will do over again, and Dan Healy will stage. The other is a travesty on "Hamlet" entitled "Miss Hamlet," and Marty Brooks, who produced the original, which has not been seen around New York for at least three years, will manage it.

MONTREAL REVUE RE-OPENS

MONTREAL, Canada, Sept. 19.—The Blue Bird Cafe has re-opened with a new revue staged by Charles Cornell and called the Cornell Revue. Albert Bonche is still managing the cafe. In the cast of the new show are Neil Cornell, Ricard Carle, Rose Denning, Rose Belmont, Jean Ward, Juanita Everett, Peate Larkin and H. Gimato.

REMODEL LOEW HOUSE

NEW ROCHELLE, N. Y., Sept 20.—Loew's Theatre is to close at the end of this week for repairs, and during the period it will remain closed will have additional seats put in, the stage enlarged and the dressing rooms fixed over. When the theatre reopens it will play six acts of vaudeville, instead of four, as has heretofore been the policy.

JANE GREEN LEAVING SHOW

When "Cinderella on Broadway" departs from the Winter Garden, Jane Green, of Blyler and Green, who has been appearing in the show without her partner, James Blyler, will not be with the company. Green and Blyler will continue at the Century Theatre.

CLAIMS WORD IN ACT

James A. Sheer has complained to the N. V. A. that Wells and De Verre are infringing on his billing by the use of the word "Wopology," and asks that the team be notified to discontinue it.

LEAVE GEORGE JESSEL ACT

Earl Gates and Marie have left the George Jessel Revue and will shortly be seen in a new three act, they are breaking in out of town this week.

LOEW BOOKS "BUZZIN' AROUND"

Will Morrisey's "Buzzin' Around" revue has been booked over the Loew time, opening the last half of this week in Hoboken.

DEMPSEY DOING COLLINS WORK

Jack Dempsey is taking care of Johnny Collins' books while the latter is ill.

BOOKING ACTS FOR FILM HOUSES

NEW EXCHANGE ESTABLISHED

The Manhattan Booking Exchange, organized to book singing and musical acts for a circuit of motion picture theatres that intends to play acts in connection with its picture programme, commenced operations this week. Arthur Klein is the booking manager, and the exchange, which is in a position to offer a long route with short jumps, will issue a play or pay contract with a five per cent commission.

Contracts will be made with the best available talent in the musical line, vocal and instrumental. Soloists, duos, quartettes and small orchestras will be booked for the circuit of theatres which now, in the process of formation, is growing fast.

In addition to the booking department of the exchange, a production department under the direction of a capable manager is to be established and a number of big musical acts for the larger houses in the circuit will be immediately put into rehearsal.

Zach Harris, for years with the Mort Singer shows, is special representative of the exchange and is now making a tour of the country completing the circuit.

The new exchange, strongly financed, expects to commence furnishing bills to its circuit within the next few weeks.

A trip to the coast by a man well up in vaudeville, resulted in the signing up of enough theatres to make the circuit an established fact and the formation of the exchange was the outcome.

The houses in the circuit are of the better class and of the type which can afford to pay a good salary and are situated in cities in so close proximity to each other as to make the laying out of a long route of consecutive time with short jumps and no lay offs comparatively easy.

KEITH PUBLICITY OFFICE GROWS

The B. F. Keith publicity department headed by Walter Kingsley, is now the largest ever employed by that office, including Carroll Pierce, assistant to Kingsley, Anna Sherritt, formerly with John Pollock, and Harry Mandel and Sanford Wolfus, in charge of the Moss publicity. John Dowd and Harry Mayer, also on Kingsley's staff, will remain in John Pollock's office.

ADELAIDE AND HUGHES BACK

Adelaide and Hughes, who have been working at the Wilton Hotel, Cleveland, Ohio, will return to vaudeville for a period of ten weeks, beginning Sept. 27th, at the Orpheum, Brooklyn. At the conclusion of the route, they will go into a Broadway show. Johnny Hughes will continue to produce at the same time, rehearsing several shows in the mornings.

OVERCOME BY GAS

Jim Doherty and his wife, Edith, had a narrow escape from death last week when a gas pipe at the home of his mother at 473 Sackett Street, Brooklyn, burst during the night and overcame them. Doherty was unconscious for two hours after the doctor started to revive him. His wife is still confined to her bed.

LINDER GETS TWO MORE

Jack Linder has acquired the booking of two more independent houses. The Putnam in Brooklyn will be booked by him Sundays, with six acts and pictures, and the Palace, Passaic, N. J., will be booked by him for split weeks, with five acts and pictures.

SUES LILLIAN BRADLEY

Helen Fink, a dancer, is suing Lillian Bradley, the booking agent, in the Third District Municipal Court, for $200, which is claims is due her on an engagement which Miss Bradley obtained for her last month at the Hotel Blackstone, Atlantic City.

According to the dancer's complaint, she entered into an agreement with Miss Bradley, under the terms of which she was to work at the Blackstone and receive $100 a week for her services. The agreement provided, the complaint alleges, that it could be terminated by either party on two weeks' notice. Miss Fink danced at the hotel during the week of August 17 last. She claims she was discharged that week without receiving two weeks' notice and is therefore entitled to an additional two weeks' pay.

In her answer Miss Bradley claims that she gave Miss Fink notice at the time she began her engagement.

PANTAGES BEAT ORPHEUMS

SALT LAKE CITY, Sept. 16.—A ball team composed of Pantages actors under the management of Harry N. Clark, of Clark's Hawaiians, defeated a team of Orpheum actors under the management of Harry Watson by a score of 10 to 8.

The line up was as follows: Pantages Actors—P. Melvin, ss.; Gordon St. Chad, 1b.; H. Pogue, lf.; Ed. Lambert, 3b. Capt.; A. Ahearn, 2b.; Harry Clark, cf.; Bill Kennedy, c.; H. N. Clark, rf.; (Mgr.); James Stevens, p.; Leo Cummins, Herman Melvin and Chas. Melvin, subs.

Orpheum Actors—Grant, ss.; Young, 3b.; Barrie, 2b.; Marville, 1b.; Neeley, p. (Capt.); Herman, cf.; Douglas, lf.; Hark, c.; H. Watson, rf. (Mgr.); Kane and Mont Rose, subs.

FORCED TO CANCEL

Two acts were forced to cancel Loew bookings this week due to accident.

Miss Ling, of Ling and Long, suffered a nervous breakdown and was removed to a hospital, necessitating the cancellation of the last half at the Metropolitan, and at the Greeley Square, Day and Neville cancelled the last half on account of death, one of their relatives having been killed in the Wall Street explosion. Spencer and Rose replaced Ling and Long.

JOE WOODS TURNING THEM OUT

Joe Woods is producing four new acts, all to be routed over the Loew time. The first opened this week. It is called "Young China" and has a cast of twenty-five people. The others are "Girlie, Girlie," "Hanky-Panky Jr.," with Frank Manning and "Rip Van Winkle Jr."

FLORENCE WALTON INTO PALACE

Florence Walton, formerly of Maurice and Walton, who returned to this country recently, is to resume her vaudeville tour here at the Palace on October 11th, with Alan Fagan, a brother of Ina Claire, as her dancing partner.

AL SHAYNE RETURNING

Al Shayne closed with "Cinderella on Broadway" at the Winter Garden last Sunday night. He will re-enter vaudeville again and is scheduled to open on the Keith time next week.

HAMILTON HAS NEW MANAGER

John Bibber has been appointed manager of the Hamilton Theatre, to take the place left vacant by Emil Groth. No assistant manager has, as yet, been appointed.

KATHLEEN CLIFFORD RETURNING

Kathleen Clifford will return to vaudeville on September 27th, when she opens at the Orpheum, St. Louis, doing a series of male impersonations.

VAUDEVILLE

RIVERSIDE

Oakes and Delour, the dancers, opened the show and, despite the fact that but a small part of the audience was seated when their act was over, scored a real applause hit. The young couple, pleasing to look at, graceful in appearance and fine dancers, have an act that is excellent.

Florence Merritt and Gaby Bridewell, two young women, both of whom sing rather well, rendered a number of published songs. One, in addition to singing, plays the piano accompaniments, while the other has a voice which, although peculiar as to quality, is pleasing. A blues number went over particularly well and a tag line about never trusting a man until he has a lily on his chest, got a lot of laughs.

Bert Melrose has changed his act about a bit since last at this house. He has a good comedy bit for the opening and the playing upon the hand saw started the act off well. The feature, of course, is the comedy fall from the tables. Scores of other clowns and acrobats have done this fall but none seem to be able to get the laughs that invariably greet Melrose when he does it.

Joe Laurie is still introducing his parents and inviting the audience up to his house for dinner. The latter is indeed a dangerous proceeding during these days of high costs and some day Joe's invitation will be accepted and scores know his home address in spite of the fact that he gives a ficticious one. Laurie has a new gag or two, one concerning the neckties could well be eliminated for it does not fit in with the balance of his act which is beyond reproach insofar as suggestive material is concerned. Few in even the "wise" audiences will get the point anyway. Laurie received a lot of applause at the act's finish.

Lois Josephine and Leo Henning closed the first part in their song and dance offering. The pair are working much more smoothly than when seen at this house a number of months ago and the act is a fine bit of entertainment. Miss Josephine is looking more attractive than ever, her dancing is artistic to a high degree and she even seems to be singing better than ever before. Henning is a good dancing partner for her and his songs while rendered in a voice that is light, are at least rendered in pitch and with intelligible lyrics.

Yvette Rugel followed "Topics of the Day" in the second half and scored the applause of the bill. Miss Rugel rendered a varied repertoire of popular and semi classic numbers ending with "Old Folks at Home" sung in minor. Miss Rugel is an effective singer due to her wonderful voice quality rather than deep knowledge of the singing art. Her tones, especially in the upper register are thrilling and when used with the tuneful effectiveness displayed on Monday will provoke an ovation anywhere whether it be in vaudeville or grand opera. Many an artist of far greater singing ability would gladly exchange all her vocal knowledge for Miss Rugel's luscious tonal quality. Johnny Dooley appeared at the act's finish and got a big reception in a little comedy bit.

Valeska Suratt did well with the underworld sketch "Scarlet" seen at this house last season. Far fetched and improbable as it is it gives Miss Suratt an opportunity to show her dramatic ability and to this whatever success the sketch achieves will be due. The sketch originally given in play form is cut down for vaudeville and could stand still further revision as the running time is long. John McFarlane and Jack Hayden did well in support of Miss Suratt.

Miller and Mack, the Bing boys with some nut comedy, eccentric dancing and singing did fairly well in the next to closing position. A spot farther down the bill would have suited them better.

The Tuscano Brothers closed the show with an exhibition of skill in the manipulation of Roman axes which scored a hit.

N. V.

VAUDEVILLE BILLS

(Continued on Page 10)

PALACE

Billy La Mont Trio opened a good bill and put their wire act over with lots of pep and snap. The young girl looked shapely in several changes of costume, is clever and has personality.

Bigelow and Clinton, with their songs, cleverly rendered, did well in the second position and were followed by the Yip Yip Yaphankers, who made quite a hit, mainly with their dancing and tumbling. John Rotham and Frank Melin got over well, the Russian steps being productive of considerable applause. An encore was taken in "One" with "Asthma" wrestling with himself. This got over well.

George Jessel's Revue was little changed. Earl Gates and Marie are out and the old time songs were not sung, which made the costumes worn seem without any purpose. Laughs were better than last week, as was also the applause at the finish. The girls were lined up in "one" in negligee and a comedy verse was delivered by Jessel for an encore. The act still runs fifty-five minutes.

Nonnette had a tough spot closing the first half after the Jessel Revue, but received more spontaneous and emphatic applause than any act in this half of the bill. Her costumes were beautiful, especially the gypsy costume of cloth of silver, with the red turban head scarf. She played and sang a number of published selections and, for a violin solo, played a Spanish Dance by Rehfield, showing considerable ability. Her showmanship is very positive. For an encore, after many bows, she played a published ballad on muted violin with very clever phrasing and a keen sense of tone values.

Eddie Leonard opened the second half and nearly wrecked the show. The applause was very emphatic when he sang "Roly Boly Eyes" and was continued for "Ida" which Leonard did not sing, begging off with a speech.

Guy Stewart made quite a hit, securing applause second only to Leonard. His dancing was clever and effective, the Russian steps registering the best, although the Rooney imitation got over and was well done.

Leonard wore several flashy changes of costumes and sang several numbers, besides dancing, but his newer numbers had less of the "Wah wah" and did not seem to have the punch of those more suited to his style.

The most noticeable fault with the act at present, are the waits and piano interludes, which failed to hold interest. The piano sounded as if it was badly in need of tuning.

Leonard seems to have slowed down some, although there was no doubt about the hand that he received at the finish.

O'Donnell and Blair had them in hysterics, getting laughs most every second. The team worked fast and punched over a decided hit, the backward fall from the ladder on top of the piano effectively closing the act. It is some feat.

Herschell Henlere, on at a late hour and in a hard spot for this kind of an act, more than held his own and could easily have taken an encore had he so desired or been permitted to do so. The act is essentially the same as when previously reviewed. The girl, however, wore an effective gown of burnt orange, which shaded into a pale yellow at the bust line and was trimmed with gold bullion fringe not seen by the writer before. Registered a solid hit, the applause continuing after the lights had been lowered and the sign for the next act displayed.

Roy Harrah and his announced "school teacher," closed with a skating act and went over well for the spot and the empty house they had to play to. The neck spin at the finish was effective.

H. W. M.

ROYAL

The Four Lamy Brothers opened the show with a series of feats executed on the trampoline. One of the quartet is a comedian, garbed as a tramp, and his efforts to emulate the other three in their repertoire of tricks occasioned a number of laughs. A series of rapid evolutions on the bars sent the turn off to a fairly good hand.

Frank Mullane was moved up from after intermission to the second spot. Here he scored one of the hits of the bill, his stories proving effective while his vocal efforts also went over for hearty rounds of applause. Although an Irishman, he can put over a yarn in Yiddish dialect with as much success as he puts across those in a Celtic vein. His Jewish parody on a published number, proved a laugh provoker throughout, and this bit alone was enough to make him register at this house.

Julia Nash and C. K. O'Donnell have a most entertaining satire on married life entitled "Almost Single." The male member of the cast is responsible for the piece. The skit deals with the quarrel of a couple, the argument giving rise to some dialogue that has a number of meaty lines. The repartee finally reaches the point where the husband declares he would give the world to be single again. Through the medium of the maid, it is then learned that, in reality, they are single, as the minister who married them was an escaped lunatic. The efforts of the husband then to again win back his wife, adds to the laughs. When he has succeeded in this, it is learned that the maid had reference to another minister in a different town which had been the scene of the couple's marriage. Friend hubby then declares he knew it was too good to be true. The piece had a comedy kick and is perfectly handled for laugh manufacturing purposes.

Joe Morris and Flo Campbell had little trouble in registering and scored an emphatic hit. Morris is a clever "box comedian" and most of the laughs resulted from his gags. Miss Campbell is a likable little person, has a quantity of "pep," sings fairly well and displays some striking costumes.

"Ye Song Shop" is a rather brilliant conception but is a trifle too long and lags in spots. The idea of comparing the melodies of yesteryear with the jazzy tunes of to-day is not entirely novel in itself. But the manner in which the comparison is made in "Ye Song Shop" proves very effective. Warren Jackson warbled the songs of other days, while Harold Whalen handled the syncopation of to-day. Seven pretty little maidens portrayed the characters of the two periods.

Ed Hill followed intermission and his ability to daub different styles of milady's headgear on a canvass was well received. He is an artist in his line and, with a few smears of a rag, can give an audience an idea of the latest woman's creations.

Ed Janis and Company offered a divertisement of music, song and dance that also met with approval. Janis himself is a clever stepper and, in his terpsichorean efforts, is ably abetted by the Southern Sisters and Carmen Rooker. The latter scored an individual hit in an interpretative dance. Ben Macomber accompanied at the piano and also went well in a singing number.

Kate Elinore and Sam Williams, with some new gags and songs, had things pretty much to themselves and scored one of the hits of the bill.

James C. Morton, in his comedy travesty, was in a hard spot in closing, but, apparently, was not phased by this fact. He sold everything he had and to his credit it must be admitted that no one walked out on him.

J. Mc.

ALHAMBRA

Getting away in fine style, the show this week drags in places and closes very weakly. It runs too long and, by the time the last act goes on, the audience has lost interest in the show.

Monroe and Grant, a two man trampoline comedy turn, who work as two van-hands, opened the show and started the performance going merrily enough with their knockout acrobatics and comedy. They brought laughs, drew applause and sent the show away to a flying start.

Tony, a wandering violinist who is in reality a woman, occupied the second position and scored an emphatic hit with her rendition of several popular, classic and semi-classic numbers. She handles her violin with assurance, possesses a good amount of technique and showmanship and knows how to sell her wares.

Emma Francis and Harold Kennedy, in number three, were a disappointment. The last time we saw Miss Francis she was with her Arabs and had a corking good dancing and tumbling act. But the present offering, while it displayed some very good stepping at times, fell far short of the other. Kennedy is a very clever eccentric dancer and like most of the cult, has no voice. But he persists in using what he has, which detracts from the act. They should stage a whirlwind dancing and acrobatic routine and eliminate the frills now in the act.

Clayton and Lennie offered a comedy act that was a riot of laughter, although it started out rather slowly in number four. The talk concerns a story that an American is trying to tell an English friend and the manner in which he tells it, which is much to the Englishman's discomforture. They got laughs galore, for it is a slapstick comedy act with a touch of refinement. An encore number was spoiled by the straight's inclination to laugh at the wrong time. Also, he forces his points and grins too insistently. These small points should be corrected, for they detract from a good act.

Lightner Sisters and Alexander, who, with their new revue, opened here with only a three day break-in, did very well in number five. Winnie Lightner sprang a surprise by showing that she can dance as well as be funny and deliver a ballad that called for two encores. The support is good. The act will be further reviewed under New Acts.

After intermission, Arthur and Morton Havel, in their comedy skit entitled "Suits," were a big hit in a difficult position. The boys got their points over well, got a laugh a line, held the attention of the onlookers and closed to a hand that called for an encore, which, however, was declined. The comedy boxing and dancing bit was good. The dancing of Morton was a surprise, as he has never done this kind of work before.

Weston and Brown, assisted by Dave Dryer at the piano, presented a terpsichorean treat that was fully appreciated by the audience. The two are clever, their act moves swiftly and their numbers have been well chosen. Dryer lends capable assistance as accompanist and announcer of the succeeding numbers.

Robert Emmett Keane was next to closing and did very well considering the lack of laughs and age of his material. Apparently he has worn out any laughter there was in his stories, for the audience knew them before he sprang them, and, to the writer, they were boresome.

Jim and Irene Marlyn, in closing, were given an impossible task to perform. After three full stage dancing acts had been on, with an audience that started to walk out before they came on, and with their music all wrong and a slow curtain to start with, it was small wonder that they did not show to advantage. It should not be held against them. They should be given credit for persisting despite the handicaps they worked under and for presenting their act nevertheless.

S. K.

VAUDEVILLE

HAMILTON

Although the Hamilton has a most entertaining and diverting vaudeville bill of fare this week, the program is entirely too long, thus giving the acts down at the close little chance. The first half of the program did not end until 10.25 Monday night and quite a few of the patrons called it a night after seeing that much of the show.

The Ramsdells, Bessie and William, and Alice Deyo, opened the program with a series of dance novelties which, while effective, might appear to better advantage if somewhat pruned. All members of the trio are proficient exponents of terpsichore, especially William Ramsdell, who presents the novelty of a male toe-dancer.

A. Robbins has never been seen to better advantage by this writer and, although on second, he scored from start to finish. He is billed as the walking music store, but, in reality, he is a walking curiosity shop. His ability to delineate various musical instruments with his mouth, is done in a most effective manner. In addition, he has concealed about his person enough "props" to furnish a stock theatre. And all of them are used as the medium of manufacturing laughs.

William B. Friedlander's act, "Extra Dry," went over much better than when last seen by the writer. The piece ran smoothly, never lagged, and, at its conclusion, was rewarded with one of the best hands of a succession of hits. The act is well staged and the ladies of the ensemble display a number of striking costumes. Only two of the four principals are billed, these being Jack Fairbanks and Gertrude Mudge. Whether these names refer to the juvenile and the ingenue, or to the man and woman in the comedy roles, is a question, as all four share the honors in winning applause. The music is lilting and catchy and all of the numbers won repeated encores.

Jimmy Lucas, assisted by Francene, broke fast and maintained the pace throughout his turn. In putting over his nutty antics, he was ably abetted by his well formed little partner. "Vampires and Fools," their act is called and near a "vamp" like Francene, almost anyone would be excused for acting foolish. Lucas rendered a medley of song-hits which he wrote and they went so well he offered a brand new one. The real hit of the act came, however, when the duo sang Dardanella in Yiddish. After every line Lucas stopped to explain it, for which the reviewer was most thankful.

George Whiting and Sadie Burt, in their miniature opera, "Little Miss Melody," scored the hit of the show, if any one of the many good acts was to receive that honor. Their turn is reviewed in detail under New Acts.

Pearl Regay and Company were cancelled and were replaced by "Yip Yip Yaphankers." Eight kahki-clad boys and a girl dressed in the same manner comprise the cast and showed their versatility in song, dance, comedy and acrobatic feats. A quartet made up of three of the boys and the girl, went over to a big hand, while the tumbling feats also occasioned some spontaneous applause. A comedy drill was the medium of most of the laughs.

Tom Patricola and Adelaide Mason were slow to get going, but they never stopped working until they had won the audience to them. Then they worked even harder and the finish of the turn brought forth salvos of applause. As a "nut" comedian, Patricola stands in the first rank. He works harder than a day laborer and deserves all of the plaudits he wins. His partner is a peppery little bit of femininity and is an able assistant. Patricola, in his eccentric dancing, scored one of the individual hits of the bill.

It was close to eleven-thirty when Sebastian and the Myra Sisters came on with their dance offering entitled "Confetti." They had little chance to do anything more than get over to a fair hand. Those who realize the merit of these dancers stayed until the close of their act, however, and were well rewarded. J. Mc.

SHOW REVIEWS

COLONIAL

Ameta, the mirror dancer, proved an effective sight-act opener and received considerable applause at the conclusion of her act.

El Cleve, who followed, registered strongly with his xylophone playing, which he knows how to sell. The applause was so strong at the conclusion of his encore, that he was forced to make a speech of thanks.

Gibson and Connelli, in Aaron Hoffman's sketch "The Honeymoon," reviewed earlier in the season at the Palace, were a hit. But Gibson seemed to be suffering with a bad cold and worked under stress. Despite this, however, the act went over exceptionally well and a speech of thanks was made after several bows.

Dolly Kay was billed for the next position, but Raymo and Rogers worked the spot. They got quite a few laughs with their talk, most of which was not as old as the "Polar bear, pall-bearer" gag, which seems to have been resurrected by several acts lately, although it is very much Joe Miller. The spilling tobacco business at the finish, helped along wonderfully and the clean make-ups, instead of the less classy ones usually affected by other acts doing Italian, was a decided improvement.

Hermine Shone was supposed to follow but the Harold Lloyd picture "Get Out and Get Under" was shown at this point, which slowed down the show quite a lot, especially as intermission followed. Topics of the Day, coming after this, seemed to take the punch out of the middle of the show.

Hermine Shone, with Billy Rhodes and Company, followed in an Irish sketch which allowed Miss Shone to introduce several songs which she put over in her best manner. The Chinese number stood out as well as any and the costume worn was very striking. Billy Rhodes seemed to be suffering from a cold, but tried hard and received a hand for his vocal efforts.

The sketch is one of many written around the idea, or rather superstition, said to be believed in in Ireland, of a girl seeing the face of the man she is to marry in a well. Larry Reilly used the same idea and his sketch was not unlike the present one of Miss Shone's, or vice versa.

The act is fanciful, of the fairy tale order, and inclined to be drawn out to rather an undue length, which is tiresome at times. Miss Shone's personality, smile and vivacity, are valuable assets and, in other hands, the piece would not have fared nearly as well. At that, it was no riot, getting over just fairly.

What appeared to be a copy of Al Herman's act and a badly smeared sixth carbon copy at that, was next projected audienceward by Mel Klee. The suggestive gags and coarse talk has not been eliminated since this reviewer last caught the act. Klee did not get over nearly as well at this theatre as he does in a neighborhood where the less refined element sometimes laughs, especially those in the gallery, at unaesthetic things and suggestive inuendo.

Hackett and Delmar, in a new dance revue with songs and many changes of costumes for the girls, were next and will be reviewed under New Acts.

The Nightons closed to an almost empty house. They held the poses with less nervousness than when reviewed recently and were appreciated by those who remained.

H. W. M.

BROADWAY

The effect of the six acts of vaudeville that comprise the bill for this week at the Broadway could be improved by better placing. The positioning of the bill was not as good as it might have been and on Monday night several orchestra cues were missed.

Mr. and Mrs. Gordon Wilde and Connie opened the show with their diverting shadography novelty and got over to a good sized hand in view of the fact that the audience was still coming in when they were on. Wilde amused with his work behind the screen, and Connie, while pleasing to eye and ear, could not be heard beyond the front of the house. Wilde is undoubtedly the dean of shadograph artists to-day.

Herman Timberg was much out of place in number two and apparently did not enjoy the spot at all, for he seemed in a huff and cut his act short. The audience was cordial toward him and he, instead of responding graciously, refrained from appearing at all. The audience has nothing to do with Timberg's personal affairs and should be given its money's worth. At least he could have taken one or two bows. What he did was well done and liked, but the position and the incoming audience was against him, as well as the music, which seemed for some reason to miss fire all night.

Ed and Birdie Conrad, on in number three, did well, again taking into consideration several misinterpreted cues and a house that was rather reluctant to start applauding. However, Ed has been at the game too long to let a tough house worry him and after his Italian-Jewish number had them with him all the while, closing with an encore and several bows to good hands.

Leon Erroll, although utilizing a full stage set, did not let the audience or the music, or anything worry him, but went out and took the laugh honors of the bill. His act is one of those that you can see a hundred times and still find a laugh in it if you look. His delineation of an inebriated guest at a friend's house was a treat and caused much merriment, as well as a lot of sympathy among the audience. He had no trouble getting laughs and the applause came easy after he was through.

Ward and King are two men who attempt to get away with a singing, talking and dancing act, in which one of them delineates an Englishman. Let it be said right here that, as an Englishman, he is far from the mark. The other is supposed to be a very smart, "wise cracking" sort of a fellow, who is always on hand with a clever remark. However, these clever remarks always failed to get a laugh. In fact, there was not a ripple of laughter nor applause their way until they started to dance. There lies their ability; in their feet. These two boys should have some one stage a routine of dancing for them and stick to that entirely, for they will find themselves much better off. An imitation of a fife was very well done and received. But, as for the comedy and singing, it was not there.

Jason and Haig in their clever revue, "The Book of Vaudeville" closed the show. They present impressions of different styles of song and dance as done by different classes of performers, including an old time song and dance. The conception, execution and delivery of the act is perfect and the turn scored without a doubt the largest applause honors of the evening.

"A Splendid Hazard," a Walthall feature, closed. S. K.

NEW BRUNSWICK GETTING HOUSE

NEW BRUNSWICK, N. J., Sept. 17.—A new motion picture and vaudeville theatre is to be erected here by Walter Reade, on a plot on Livingston Street, that he has just purchased from the Dr. Janeway estate. Thomas W. Lamb will be the architect of the house, which will seat about 2,800. The cost is estimated at $500,000.

SANTREY GETS LONG ROUTE

One of the longest vaudeville routes ever laid out was given to Henry Santrey and his Jazz orchestra last week, he being booked solid for eighteen months.

McFARLAND AND PALACE ROBBED

PHILADELPHIA, Sept. 18.—McFarland and Palace, while playing Nixon's Grand Opera House here, were the victims of a sneak thief, it became known today. The thief entered their dressing room and stole everything but one suit, this being one of a series of dressing-room robberies that have become prevalent of late.

Through the quick action of Joseph Dougherty, manager of the theatre, the thief was rounded up and the missing wardrobe recovered in five hours after the report of the theft.

The thief proved to be a boy who had worked with an act at the house before and who was out of employment. He is now in the county prison awaiting trial.

FRISCO THEATRE RE-OPENING

SAN FRANCISCO, Sept. 17.—On September 20 the Hollywood Community Theatre again opens it doors.

The opening bill includes a new comedy by William C. DeMille entitled "Poor Old Jim." Several of Mr. DeMille's plays have been presented during the past three seasons.

The second number is a decided departure. Ridgely Torrence has written several plays for the Negro Theatre but none has more charm than the one which will be presented, "The Rider o' Dreams."

The third number is the "Half an Hour," by Sir James Barrie, intensely dramatic and calls for the most finished work. This play has been produced for a limited engagement under the Frohman management, but has not been shown on the Coast.

Grace Dickson, who is responsible for most of the artistic sets of the past seasons, will have again the staging.

"THE SHORTCUT" READY

The cast of "The Shortcut," which will introduce Michael Goldreyer as a theatrical producer, has been completed and the piece will open out of town on October 18, to appear in New York a few weeks later. Florence Eldridge will have the leading role, and will be supported by Keith Macauley Ross, James Bradbury, Jr., James Boshell, and William Lambert.

MAY YOHE QUITS RANCHING

LOS ANGELES, Sept. 16.—May Yohe, former actress, has given up ranch life as Lady Frances Hope. She was the possessor of the famous Hope Diamond. With her husband, Captain John Smuts, she is at the Pico Heights Hotel here. They will return to their former home at Singapore, starting late this week.

HUSSEY SHOW GOES TO LYRIC

The Jimmy Hussey show "Tattle-Tales," which, it is said, Johnny Dundee, the fighter, is backing, will open at the Lyric on October 4. Supporting Hussy will be Rae Samuels, Callahan and Bliss, Joe Browning, Maurice Diamond and Lola Girlie, Jean Tennyson, Clifton Edwards, Williams Worsley, Lou Baum and Dundee himself.

DOWNING OPENS IN BALTIMORE

BALTIMORE, Md., Sept. 20.—Robert Downing, evangelist-actor, opens here tonight for a two weeks' run at the Colonial, presenting "Ten Nights in a Barroom," and a new drama, after which he goes on a tour of the southern states under the direction of Arthur C. Aiston.

"ROSE OF CHINA" RE-OPENS

CATSKILL, N. Y., Sept. 20.—"The Rose of China," a Comstock and Gest production, successfully played last season in New York, is scheduled to open a road tour here tonight.

EDDIE REILLY ILL

Ed. Reilly, manager of the Flatbush Theatre, Brooklyn, is ill and William Hill is acting as temporary manager.

VAUDEVILLE

KEENEY'S

(Last Half)

The bill at this house for the last half showed some of its old time style this week, displaying a really clever combination of acts.

Faye and Thomas, in a novelty turn, opened the show and scored a clean cut hit. The dancing of the team was a treat for this audience and was applauded to the echo. The costuming and staging of the act is excellent and, in fact, the whole turn was worth the response it got from the audience.

Martinetti, billed as "The Silent Fool," offered a magic and juggling act. The dressing of the turn is uniform, being all in black and white. He got numerous laughs by his pantomime comedy. His tricks, however, are a collection of old ones, including the three balls from two, lighted match and cigar, and numerous others that are in the stock of every small-time magician. However, he sold it for six bows, which is pretty good for a magician here, in number two spot.

Chappelle and Stinette, a dandy duo of dark-skinned deliverers in the field of song, were number three. Their numbers are of the popular type and are interspersed with comedy bits that were a knockout. The biggest of these was the "I wish you would" bit, in which a man attempts to choke a woman several times and she replies, "I wish you would, I just wish you would," in a tone that implies no good for him if he did. They stopped the show and had to respond with a special encore, for which they gave an impression of Jack Norworth and Nora Bayes singing "Mandy."

"Melody Land," a musical combination of three women and one man, offered a really musical turn as the number four attraction. They close with a jazz band number in which one of the girls handles the traps in an Eva Tanguay manner. She handles them, too. The act closed very strong, taking four extra bows.

"Bungalow Love" is an old act done in a new setting. The writer has seen the offering several times before but under another name, which we do not recall at present. The act has to do with a lazy young man who hates to get up in the morning to go to work. It shows his wife trying to get him ready and how things are bungled. After many strenuous efforts they discover that it is Sunday and he doesn't have to go to work. The act was well liked here, although the "church" closing is kind of slow, and could be just as well eliminated as it adds but little to the act's value.

Britt and Mace are billed as international comedians. If so, some nation knew what it was getting rid of. The act, which was fairly well received, will be reviewed at length under New Acts.

DeWitt, Burns and Torrence, in "The Awakening of the Toys," an excellent combination of pantomime, acrobatics and comedy, closed the vaudeville in excellent style, getting their just portion of applause. S. K.

HARLEM OPERA HOUSE

(Last Half)

The Aerial Smiths, with iron-jaw feats, opened and will be reviewed in detail under New Acts.

Kelly and Post sang a number of songs and indulged in some talk, part of which is silly and one gag especially, venerated. The one about the mother-in-law not dying, but getting better, is the one. The political verse used for a finish put them over well and an encore was taken with a published song.

Lyle and Emerson followed with a line of wise talk. The act will be reviewed under New Acts.

Eddie Richards and Company have a novelty opening with lights all down and a couple of lamp-sections, set so that the lights reflect in the eyes of the audience. Some strenuous melodramatic dialogue is indulged in, and a pistol shot, but when the lights go up everything is peaceful and a black-face comedian is discovered calmly seated on a settee. Coming down in one, Richards put over a line of talk most of which was good for laughs, but was inclined to be a trifle too long. A harmonica solo and dance followed, after which a "Blues" number was well put over by the "and company" to good results. An encore was demanded after the lights were up and the sign changed for the next act.

Janet of France and Charles Hamp will be reviewed in detail under New Acts.

George Yeoman and his invisible partner "Lizzie," with their well known act, made a hit, particularly Yeoman, for "Lizzie" didn't have much to say and did it well.

Yeoman made a speech of thanks in "one" following good hands at the conclusion of his offering.

Walter Manthey and Company closed the bill with a dance offering that has been reviewed several times and got over nicely. The taller girl looked shapely in changes of costume and the younger made a hit with the Russian steps on her toes. H. W. M.

SHOW REVIEWS

PROCTOR'S 58th ST.

(Last Half)

Stone and Hallo opened what proved to be a highly entertaining and diverting bill. A man and woman comprise the team and, although in the first spot, managed to catch on with their songs and dances. The girl, in particular, is a clever stepper.

Allen Grey is a rather talkative trickster, his act going over due more to his conversational ability than to his feats of magic. He is assisted by a petite little bit of femininity dressed in black tights, and by several youngsters who come up from the orchestra. With the aid of the young "stalls" he put over a number of laughs and closed to a good hand.

Les Morchants have a refined musical act. Two men and two women make up the cast. Both of the women are good singers and render several light operatic airs. The two men in the act played the guitar with marked effect. A syncopated offering for a close put the act over to a number of plaudits.

Joe Armstrong is a sweet-singing vagabond. He causes a laugh by his manner of opening. An operatic air is heard off stage. Armstrong, in a patched and tattered outfit, then comes on. Several published numbers went over to applause, as did some stories.

The Black and White Revue, although entailing no novelties, plot or wonderful costuming, stopped the show and scored the hit of the bill. The act is a modern minstrel creation, being composed of four girls and three men. Two of the latter are is black-face, while the third acts as interlocutor. The girls appear in becoming white gowns. Alma Neilson is featured in the turn and her work stood out. She is a good toe-dancer and also a clever eccentric dancer. All of the songs used were published numbers. Two of the girls, in a duet, scored heavily, while some fast individual dancing, for a close, won repeated encores.

Charles and Adelaide Wilkins won a number of laughs from the fact that the former could not dance and his partner agrees to give him a lesson. He proved to be a rather clever comedian and his facial grimaces alone caught the fancy of the auditors.

Mabel Gilman and Company presented some dance oddities which were well executed. Miss Gilman was assisted by three other girls and a man. They gave ideas of the dances in vogue in different countries. Miss Gilman is a graceful exponent of that art, while the act is prettily staged. The costumes are all becoming and in good taste. J. Mc.

AUDUBON

(Last Half)

Reckless and Arley opened the bill with a number of feats performed on a trapeze. The man is a clever acrobat, while the woman is shapely and also did her share towards the winning of applause.

Morey, Senna and Dean, two men and a girl, have a snappy and peppy little musical skit. They are all fairly good songsters, and also grind out a lot of harmony with the aid of two banjos and a ukelele. Their syncopated efforts sent them off to a good hand.

The Farber Girls went over with a bang from start to finish and scored one of the hits of the bill. Both girls are good singers and their harmonization proved very effective. They also put quite a little comedy into their offering and occasioned a number of hearty laughs. The little blonde of the duo is a clever comedienne and scored heavily in a single number called "A Cinderella of Broadway." They were accompanied at the piano by a young man who also assisted them in several singing numbers. The applause which greeted them at the close necessitated an encore which was merited.

Hal Springhorn, a female impersonator, followed and won some applause, more through the novelty of his offering than through his ability as an impersonator of the female of the species. He opens with a short prologue at the piano and then proceeds to make-up before the audience.

Dooley and Sales have the same offering they have been using for some time, but nevertheless, it proved a laugh manufacturer and scored from start to finish. Both are "nuts" of the "nuttiest" variety. Dooley has the faculty of being able to sell almost anything he has to offer, while Miss Sales kept the laughs coming fast with her repeated "Will yer Jim." Their comedy antics about stopped the show and at the end of the act Dooley had to make a neat little speech.

The Magafys, man and a woman, closed the bill with a fire-eating turn. The man eats, gargles and juggles flames in a manner that mystified the audience and won its approbation. J. Mc.

PROCTOR'S 23RD STREET

(Last Half)

With a well rendered routine of xylophone numbers, the Ovandos, man and woman, opened the show. Both displayed considerable artistry insofar as a thorough mastery of their instrument is concerned. Their routine consists of a number of selections in which both popular, operatic and published numbers are blended with pleasing effect. The act scored.

Zelda Santley raced and skipped about the stage, mimicking Al Jolson, Nora Bayes and others and forcing an encore. She seemed satisfied that she had scored the individual hit of the bill. Perhaps she did, but not for her ability as a performer, although she is a rather pretty girl. But she lacks the one requisite an actress depends upon in her impersonations of others, and that is personality. She appears to be very young and unsophisticated, but one can never tell what a long siege of three-a-days will do, so as long as there is a small time there is hope for Miss Santley.

"Any Home" is a rather interesting little sketch of domestic difficulties. Like in countless other households, the mother in this case is the drudge and the father, son and daughter, consistent fault finders. So what does mother do but go out on strike. After a while though she comes back and hires out as the family cook at $50 per week, with pay-and-a-half overtime, days off and lots of other betterments. No doubt some of the mothers in the audience were handed food for thought.

Starting off with a lot of hokum, Dody and Berman, who appear to be old timers at the game, got a number of laughs and wound up by scoring a sure fire hit.

William J. Ward and Girls, with their five-piano act, forced themselves over. There is one good thing about this act and that is the girl with the Village clip. She plays fairly, sings excellently and is possessed of both looks and charm. The rest of the acts are back numbers, especially Ward. In fact, this offering might be considered fair if there wasn't any Ward. He contributes little more than his presence. He makes a personal appeal to the gallery for applause and even those hard-headed persons have a little pity. Perhaps it was for the girls.

Cunningham and Bennett, with a well rendered routine of cross fire and original songs, pleased in next to closing.

Jack Donnally, illusionist, stumbled through some tricks, closing the show to a mildly interested audience. F. J. H.

VICTORIA

(Last Half)

Les Ardos are a couple of tumblers who disport themselves over tables and chairs in a very capable manner. One is garbed as a clown and the other works in a Mephistophelian costume, thus contributing effectively to the distinctive underground setting they use in their acrobatic offering.

Delbridge and Brenner are at their best vocally when they are harmonizing. The woman's tones are clear cut and well developed. The man told a few good Southern dialect stories, but isn't as capable a tenor as she is a soprano. The joint musical efforts, though, created a good impression, with the result that their act scored.

"Girls Will Be Girls" is a tab act that has a few very favorable elements. These are the leading lady, who, in the early stages, is a rib tickling sort of Swedish domestic, chiefly by reason of the utter irresponsibility with which she invests the role, and a leading man who happens to have a good singing voice. Thus, if the act had really funny lines and more than the one good tune that it happens to possess, it would have big time possibilities.

Langdon and Smith, with their singing and piano-playing offering, evoked thunderous applause. That they scored beyond any other act on the bill goes without saying. For, after all, they are a couple of capable entertainers. Both are excellent singers, so much so, in fact, that it does seem surprising that they haven't been grabbed by some producing manager and placed in a show. Then, too, Smith is a good pianist. Langdon, on the other hand, although he does destroy a number of straw hats after the manner of the pie-throwing Jack Rose in George White's "Scandals" show, has an effugent smile that tends to enhance the value of his comical antics.

The Marconi Brothers, one bald and the other not, are a couple of accordionists whose talent is limited. Yet they received a reception which amounted to an ovation. Probably this was due to the capable manner in which they arranged their musical program, playing an admixture of jazz and operatic tunes. M. L. A.

JERSEY CITY

(Last Half)

The bill for the last half of the week at this house contained the names of some of the oldest acts in the show business. There was Fox and Ward, Howard and Saddler and The Hurleys. The bill could have been better arranged by placing the Hurleys number four and the Nine Liberty Girls number six.

Camilla's Birds opened the show and succeeded in amusing the audience, which at this house, is rather hard. The feathered performers exhibited their versatility and gave silent proof of Mme. Camilla's ability as a trainer and teacher. The act was appreciated by the women and children in the audience, who were plentiful.

Fox and Ward, probably the oldest living combination of performers, they having been appearing together for the past fifty-two years, held the number two spot. The interest aroused in their act was due more to the curiosity of the Jerseyites to see what this team of "Old Men" could do, than to any appreciation of the past performance of these old time minstrel men. They were received in a rather hearty manner, which, however, could have been a bit more stronger than it was.

Howard and Saddler, who, although not together as long as Fox and Ward, have, nevertheless, been together a long while, offered their harmony singing act and were a riot. They just tied the show up, and after responding to an encore, the applause still continued and had they desired they could have been singing encores all afternoon. Their work is smooth, bears the traces of careful study and is a treat to witness. Their success was well deserved, for they gave the audience the best that was in them.

The Nine Liberty Girls, some of whom have ceased to be girls, offered a corking good musical act that was a hit all through until it came to their last number, a rapid-fire rendition of "America," which the audience did not seem to know. The act opens with the rendition of a medley of Irish and other songs by a reed sextette, after which several numbers in brass and drums were rendered. An encore was forced and could have been done away with.

Watts and Hawley, a male and female team, were fifth. The man is big and pleasant, and renders several songs in a nut manner. They got a few laughs. The girl renders a ballad with her own accompaniment, in a small, pleasing voice. More songs by the man, some cross-fire which fell flat for the most part, and a song, concluded the act, which got away to three hands.

The Hurleys offered a novelty acrobatic turn in which the woman handled the man as though he were a sack of salt that had to be put away and she didn't know where to put it. Their work was fast, interesting and did not lag for a moment. A constant rapid cross-fire is kept going while the stunts are being done. The act was a sensation in closing the show. S. K.

PROCTOR'S 125th STREET

(Last Half)

Ameta, in a series of well staged mirror and fire dances, proved effective as an opener. She was remindful of the days of Papinta, Lois Fuller and Ida Fuller, very few others having been seen since their day.

Warren and Mable got over nicely with a line of talk written around the fact that the man has received a letter, asking him to meet a certain young lady, and that, if he will marry her, $10,000 will be his. So that they may know each other, each is minus a shoe, one from the left foot, the other the right. This point was rather far fetched. A number of questions are asked and comedy answers given by the man, subsequent developments disclosing the fact that, instead of signing an agreement to marry and get $10,000 bonus, he has signed an insurance policy. The man does an acrobatic dance well, the girl looked neat in a gown of black, and the falls and nip-ups for the finish, by the man, put them over well.

Bobby Heath and Company, with the aid of a pianist, put over a number of Heath's past song successes in a worthy manner, the "and company" looking especially "cute" in short costume of cream and Alice blue, with bare knees and legs. She has a decided personality, a pleasing voice and works up the numbers well. A friend in a box sang a verse and chorus for an encore.

Clinton and Rooney pleased and made a hit, especially the dancing of Julia Rooney when she gave an imitation of her brother Pat.

Ward and King, doing English and straight, have a line of talk that is funny, particularly the part about the baseball game which, although it has been done before, was given several new twists. The dancing and whistling told, but by all means that line in the song about the girl "mingling her tonsils with mine," should be taken out at once. It is disgusting.

Larry Harkins and Company closed the bill with jazz numbers, both played and sung and put over with considerable spirit. H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 18)

RENEE NOEL & CO.

Theatre—*Harlem Opera House.*
Style—*Sketch.*
Time—*Seventeen Minutes.*
Setting—*Three.*

With an exceptionally well typed, well balanced cast of three women and one man, this sketch, which is a departure from the usual run, was presented by Renee Noel and Company.

The plot concerns the fact that one of two sisters is about to be married to a man whom she doesn't love and who doesn't love her, a condition of things brought about by just "drifting." When the sister, who has been married before, learns of the condition of things, on the wedding day she decides that although some of the guests have arrived, she will not permit the wedding to take place in her house.

The younger sister puts up an objection, but her love for Eugene Brooks, another suitor, sways her in her determination not to go ahead with the wedding.

Explanations are made to the bridegroom by the elder sister and developments then disclose the fact that he had been in love with the elder sister, at a prior time.

The finish of the sketch shows the elder sister determined to go ahead with the wedding anyway and she leaves to announce to the guests that she herself is to be the bride.

The sketch is rather well constructed, the dialogue having been written by an experienced hand. A technical weakness, however, is the fact that a number of guests would come to a wedding without knowing who the bride was going to be. This is, however, a small point when the cleverness of the idea and the lines are taken into question.

Miss Noel is clever in the part, has a well modulated voice, repression and naturalness of method. She has evidently played in stock or repertoire. The others were most adequate, the maid being very good. Act should be good for the better houses through its dissimilarity and the cleverness of the cast.

H. W. M.

SHERMAN AND ROSE

Theatre—*Proctor's 58th St.*
Style—*Dancing.*
Time—*Twelve Minutes.*
Setting—*Full Stage.*

Sherman and Rose have a diverting dance offering which is well presented and up to the standard set by other acts of the same style. A boy and girl compose the turn and follow up their entrance with a double dance number.

The girl then dances alone and shows herself to be graceful and agile. Following her turn, her partner enters and does some eccentric stepping, which occasioned a great deal of applause. He also executes some Russian steps which met with the approbation of the auditors.

A whirling dance by the duo, in which some of the steps used were distinctly novel, served as a close and sent the team off to a good hand. Both members of the team have the necessary personality and go about their work with a vim which keeps the turn running in high throughout. J. Mc.

AERIAL SMITHS

Theatre—*Proctor's 23rd St.*
Style—*Acrobatic.*
Time—*Four Minutes.*
Setting—*Three.*

At the rise of the drop the girl is discovered suspended by a teeth hold from a horizontal wire. She wears a butterfly dress and waves the folds to produce an effect.

A number of feats are done on an old fashioned cloud-swing with the girl and the man alternately holding one end in their teeth.

For a finish, the man does a toe hold on the wire, and holds in his teeth while so suspended, the apparatus, which is attached to the girl's belt. The girl then does a spin.

Act is short and lacks sufficient novelty and class to place it anywhere but opening the small time. H. W. M.

CHAS. & SADIE McDONALD

Theatre—*Proctor's 23rd St.*
Style—*Sketch.*
Time—*Twelve Minutes.*
Setting—*Three.*

This act is written around the fact that a Congressman, who has aspirations for the Senate and possibly the Presidency, has no time to spend with his wife, who does not dress flashy enough to suit him and whom he considers a hindrance because she does not know big people nor associate with them.

In a scene in the office where the wife comes, dressed in tawdry hat and coat, the husband explains that he is using a certain woman to get to a Senator in order to have his lumber bill passed, which will be the making of him. The Congressman is to attend a dinner that night but the wife begs him to dine at home. He refuses.

The wife then removes her hat and coat and is dressed in a low cut attractive gown. The husband is startled and has not recovered from his admiration and astonishment when the phone rings. He answers it but it proves to be his wife who is wanted. The subsequent phone conversation reveals the fact that the same Senator Gray whom the husband is trying to get to, has accepted an invitation from the Congressman's wife to dine at the Congressman's house that night. After hanging up the phone, the wife sweeps by majestically, with a look of disdain, and, as she makes an exit, the husband says, "Alice!"

The act is talky, trite and lacks sustained interest. The phone, in the absence of a third person, is overworked. It is almost impossible to play any kind of a plot sketch without the services of three persons at least. Situations with two only are almost out of the question. They used to have these two people sketches years ago, but, in recent times, the writer has not seen any and it is doubtful whether this sort of an act has enough of a punch to prove commercially or entertainingly valuable.

H. W. M.

CONNOLLY AND FRANCES

Theatre—*Proctor's 58th St.*
Style—*Singing and Dancing.*
Time—*Fifteen Minutes.*
Setting—*One.*

Connolly and Frances are rather a likable couple, have a highly entertaining offering and, at this house, got about the best hand of the bill.

Their manner of opening is distinctly novel. A girl enters, followed soon after by a dapper young chap. At the extreme right of the stage are two huge packages which, she tells the young man, belong to her. He offers to assist her in carrying them to her destination.

The girl replies that this is not necessary, but that he can be of assistance to her by opening one of them. This he does and extracts what is, apparently, the polished underpinning of a table. The girl proceeds to adjust the different parts. She then opens the other package and draws forth a rectangular box which she places upon the pieces of furniture that she has already put together. Within a few minutes she has constructed a miniature organ which she proceeds to play with great effect.

Her partner sings a published number and later re-enters with a harmonica. While he plays this, both he and the girl dance. Some eccentric steps, as well as his manner of playing the mouth organ, produced some hearty applause. The girl next enters with a ukelele and, with the aid of these two instruments, the team manufactured as much jazz as an ordinary brass band does. The applause was so insistent that they had to come back with an encore, after which they took several additional bows. Not alone is the turn novel and extremely diverting, but it runs smoothly and does not lag. J. Mc.

ALLEN GRAY & CO.

Theatre—*Proctor's 23rd St.*
Style—*Magic.*
Time—*Eleven Minutes.*
Setting—*One.*

The "and Co." enters, looking neat in a costume of short black trousers and a black velvet coat. Gray then does a number of passes with cards, including the back hand card palm.

He then did the billiard ball production, using eight balls. The shell looked much darker than the balls even from the balcony and nothing is gained by multiplicity of production after the first four.

The travesty on mind reading with numbers on a slate, done by Clive, was next indulged in, even to the "which figure is he looking at—MINE," gag. This failed, due principally to Gray's monotonous manner of delivering the patter, which sounds very mechanical and as if produced by a record, running at a set speed.

Two uncouth looking, dirty boys, "planted" in the audience, were next brought on the stage and some very small time comedy of a very archaic period indulged in, such as pulling up the shirt, "Billy Roach and Cocky Roach," and the business of sitting on a chair and jumping up quickly, which the boys did very badly.

The popcorn in the hat, changed to popped corn and a guinea pig, would not deceive a blind man.

Gray pays the boys as they are leaving the stage, which they don't even do in museums, and just as the last boy is leaving, the last vestige of class is cast into the discard by pulling off his shirt and handing it to him. Very small time and a slur on the art of magic.

H. W. M.

BIGELOW AND CLINTON

Theatre—*Proctor's Twenty-third St.*
Style—*Singing Act.*
Time—*Twelve Minutes.*
Setting—*One, Piano.*

Bigelow and Clinton have the usual two men piano and singing act, with all the merits, faults and tricks of the turns. They have good voices, flagrantly misused, a routine of published numbers and an attempt at comedy. They deliver in good style, but need to tone down their singing and re-stage the act.

Neither of the men leave the stage during the turn, all the singing and playing being done in a stretch. The man at the piano is supposed to harmonize with his partner by means of fluke voice manipulations long ago discarded even in the cheaper cabarets. These two give the impression of being good cabaret performers gone wrong. If they would only tone down their loud, ear-bursting racket and confine themselves to straight singing without trying to get falsetto and fancy effects, they would have a first class singing turn that could go out and hold down a good position. At present they are a small time hoke singing act, noisy and full of pep but inartistic.

S. K.

DANCING ROOTS

Theatre—*City.*
Style—*Dancing.*
Time—*Twelve Minutes.*
Setting—*Full Stage.*

A boy and girl enter from opposite sides of the stage and immediately go into a dance double. The former is garbed in the usual tuxedo, while his partner, a slender blonde, wears a becoming crimson gown.

Their next number is a waltz in which they introduce several novel steps. The girl in this number wears a slate-colored dress, trimmed with silver and a silver head band. For the closing bit, she wears a short pink dress and black stockings. A fast neck spin serves as a close. The act is very mediocre, the dancing alone not being able to get it over to more than a ripple of applause.

J. Mc.

MILLARD AND MARLIN

Theatre—*81st Street.*
Style—*Songs and dances.*
Time—*Fifteen minutes.*
Setting—*Specials, in two.*

This team employs several place drops in two, some changes of costumes and several good numbers in a routine depicting the honeymoon of a newly married couple. The opening song and business is rather gloomy, as though it were a painful operation they were undergoing. Inevitably, as always happens in such acts, there is talk about mother-in-law, babies and the like, after which they sing a number called "Some Pretty Day" in which they tell what they will do.

The next is a honeymoon number in which the man tells his bride where he will take her and, in song, they picture what they will see. The scene then changes to China, where an American sailor and a Chinese girl make love, some very funny business being introduced. "Oolong" is used here. They close with a bowery bit that was a scream, including a bit of a dance such as they did in "the good old days."

The couple have an idea, but, we think it can be improved. There are all sorts of possibilities for them to present a song revue, including four or five different scenes. They sing well, work well together, the man is likeable and looks well from front, the girl is cute and appealing, and they both have ability. S. K.

JACK AND FORIS

Theatre—*American.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*Full, restaurant.*

In a full stage set representing a restaurant with table and trimmings, these two men, one of them playing a waiter and the other a souse, go through a routine of acrobatic nonsense and comedy that is sure to bring laughs and cause quite a little thrill as well. Their work is not unlike many other such combinations except for some of the tricks performed, which appear to be original and difficult.

Much of the comedy is caused by the attempts of the men to relieve each other of a cigar while they work. Some of it is of the old slap-stick order, long passed out of existence and should be eliminated. The act has been in Europe for the past two years and has not yet got back into its proper tempo to suit an American audience. However, it will speed up and should, within a week or so, be going at top speed. At that rate, it will prove an interesting, laughable, thrillful turn, for these two take some hard falls and big chances.

S. K.

CARSONE

Theatre—*American.*
Style—*Singer, double voiced.*
Time—*Twelve minutes.*
Setting—*Special drop, in two.*

Carsone is a woman who possesses a very pleasing double register voice, with baritone and soprano ranges. She opens her act by singing an operatic aria off stage in masculine voice and, coupled with her name, it creates an air of mystery about her personality. Afterward, she walks on stage and delivers several numbers in both registers, singing one number baritone, one soprano, and then double.

Carsone possesses grace, looks, personality, form, in fact she is a pocket edition of Margaret Ford. When reviewed, she was suffering with a bad case of sore throat, which, to one who could judge was self evident. In fact, so bad was her throat that several dates had to be cancelled on its account. However, the ability is there and when able to give a performance with justice to herself, Carsone should prove very popular. She will find plenty of work to do hereabouts and elsewhere. She deserves credit for working with her throat in the condition it was in.

S. K.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

DE COURVILLE QUITS MOSS; MAY PRODUCE INDEPENDENTLY

Gorgeous and Elaborate Productions Have Earned Him the Title of "Ziegfeld of Europe"—Rumors Rampant That He Will Go to New York and Do Own Shows

LONDON, Eng., Sept. 18.—Something of a stir was created here this week when news of Albert DeCourville's severance of his association with the Moss interests was made known, for he has been connected with Moss interests for ten years, during which time he has not produced one unsuccessful revue and has inspired about $10,000,000 in box office receipts. No reason for the present severance of connections is given.

DeCourville announced that if events shape themselves favorably he may go to New York and establish himself as an independent producer. He has already paid many visits to New York, where he has been a close observer of the methods employed by American revue producers, especially Ziegfeld. In fact, it has been hinted at various times that some of the ideas seen in the DeCourville revues here and in Paris have been borrowed by him from Ziegfeld and improved upon.

Theatrical circles are alive with speculation as to what course he will follow, for it is pointed out that he is thoroughly conversant with the situation here and in Paris, while he is practically ignorant of the actual existing conditions in America, and, inasmuch as he has always shown a marked degree of business acumen, he would not attempt any moves that were likely to injure him financially or artistically. Also, it is pointed out, that DeCourville's wife, Shirley Kellogg, has always been starred in his productions; and as he would undoubtedly continue to star her if he went to America he would also have to establish her as a star.

During his period of association with the Moss interests DeCourville has produced many successes at The Hippodrome, Empire, Garrick and Drury Lane. In all that time, although he has made many visits to America, not one of his productions have been seen there and he would, therefore, should he go there to produce, encounter a good deal of opposition.

McCLELLAN TAKES A HAND

LONDON, Eng., Sept. 18.—George B. McClellan has stepped in to end the long drawn out controversy over "Mei-Mei" between C. B. Cochran and Grossmith and Laurilard. McClellan, who owns the manuscript of the play, which Cochran claims is a German product and has been trying to keep people away from on patriotic grounds, has volunteered to allow any Justice to act as judge, read the manuscript, and then the German play, and see if the "Mei-Mei" piece is the original or not, as he, McClellan claims.

The actions of Cochran have caused a delay in the production of the piece by Grossmith and Laurilard and may cause Cochran no end of trouble, should he fail to prove his contentions.

SPINNELLY SHOCKS THEM

MALE LES BAINS, Sept. 17.—Mlle. Spinnelly, who appeared in the Ziegfeld "Midnight Frolic" in New York several months ago, created a sensation here the other night when she appeared at a pajama dance in a transparent lace garment. The purpose of the dance was to outdo the sensational bathing suit contest and ball held at Dinard recently. Mlle. Spinnelly said that she could not abide by pajamas and her explanation was accepted.

LABOR LEADER WRITES PLAY

LONDON, Sept. 19.—James Sexton, M.P., the well-known labor leader, has written a new play on trade unionism called "The Riot Act." It had its premiere in Liverpool and will, most likely, be produced in London by Arthur Bourchier. Sexton is also busy on another play which deals with the establishment of Soviet rule in Russia.

RAISE FUND FOR WIDOW

LONDON, Eng., Sept. 20.—Collections for the Royce fund, the proceeds of which are to go to the widow and family of the late Arthur Royce, variety agent, whose death left his family in a poor condition, continue to come in and the fund now totals $1,936.75.

AMERICANS AT DEAUVILLE

DEAUVILLE, France, Sept. 18.—John Sawyer and her partner, and Leonora Hughes and Maurice, the American dancers, assisted by jazz bands from the United States, are the chief amusement attractions here.

MORALITY PLAY IMPRESSES

SALZBURG, Sept. 20.—The most imposing and artistic theatrical production ever witnessed here was the performance of Hugo von Hofmansthal's version of "Everyman," produced by Max Reinhart of Berlin, on the Cathedral Square in Salzburg.

The performance was begun by costumed singers in high galleries calling upon "Everyman" to appear, whereupon Alexander Moissi, a leading actor of Berlin, stepped forth from the audience. There were invisible choruses within the Cathedral, the sounding of the Cathedral chimes, ghostly voices high in the air, and, finally, tremendous peals from the whole galaxy of Cathedral bells, when the redeemed "Everyman" stepped into the grave. The whole performance was particularly impressive. The mysterious message of the play was expressed so realistically that at the end of it the audience remained in a deep silence for several minutes before it quietly dispersed.

OLIVE THOMAS' MODISTES SUE

PARIS, Sept. 17.—Jack Pickford is being sued for $30,000 by five dressmaking houses, which allege the money is due them for garments ordered by his wife, Olive Thomas, whose death from mercurial poisoning was a sensation to the entire world.

The gowns, it is alleged, were ordered by Miss Thomas in the week preceding the poisoning. She had ordered fifty dresses and two fur coats, one of ermine and seal and one of mink. She had had only two fittings and none of the garments had been delivered.

The claimants, however, argue that the orders were definitely given and threaten to seize Pickford's trunks for surety unless he pays.

STRIKING ACTORS GAINING

MADRID, Sept. 17.—The latest phase in the conflict affecting the theatres of Spain indicates that the managers and actors are likely to reach a satisfactory agreement and thus avoid the threatened closing of many of the playhouses for the season.

The majority of the managers are inclined to grant the terms demanded by the actors' syndicates, the only difficult point remaining unsettled being with regard to extra pay for the actors for supplementary performances and rehearsals.

"WANDERING JEW" STRIKES HOME

LONDON, Eng., Sept. 18.—The much awaited production by Matthewson Lang, of Eugene Sue's powerful story "The Wandering Jew," became a reality here last week and the play proved worth the waiting for. Rarely has an historical production been so well portrayed as this story of the curse of Christ on the Day of Crucifixion. The story of the Jew who reviled Christ, from the hatred of unsatisfied passion, has always been one of the leading dramatic works of literature, and the stage production has accentuated it with added romance and skillful portrayal of difficult emotional roles.

The story is that of Matathias, a wealthy merchant in Jerusalem, during the period of Christ. It opens with a death bed scene in his house, during which Judith, his mistress, appeals to him to seek Christ and a cure for her. Incensed at Christ's reply, "Let the woman return to her husband and she will be cured," he swears vengeance. When Christ passes with the cross, on his way to Calvary, Matathias spits upon him. Christ then says to him: "You have come to me, now you must wait until I come to you."

Ages pass on and the scene shifts to Syria, at the time of the first Crusade and outside the walls of Antioch. An unknown knight has been defeating the picked knights of Christendom in combat. He wins the love of Joanne, who, when she learns of his history, repulses him. He is about to defile her, when a voice cries out "Unclean." The unknown knight remains rooted to the spot, while Joanne makes her escape.

The third phase shows Sicily during the thirteenth century. The Wandering Jew is now Matteo, a trader. He and his wife mourn the loss of their son. Micholetto, a merchant from Messina, arrives in their home and warns them of the persecution and exile of the Jews. Bottadio's wife leaves him to join the Christian church, while he flees from his life from his notive land.

The fourth phase is in Spain during the period of the Inquisition. The wanderer is now a great doctor, Matteos, who is loved by poor and rich alike for his wonderful work. A Jew, Zapportas, arrives with his son to be treated by the great doctor. Zapportas has been posing as a Christian and the doctor discovers this and reviles him, informing him that he, too, is a Jew.

He is betrayed to the Inquisition. At his trial he refuses to betray Zapportas, but is himself unwittingly betrayed by Olalla, a harlot whom he has redeemed. He is then condemned to be burned at the stake and Olalla bids him a heartbreaking and passionate farewell. The final tableau shows him being burned to death at the stake.

The play was given a most enthusiastic reception by London and bids fair to outdo any other current play for popularity. Mathewson Lang plays the part of the Wandering Jew and is ably supported by a remarkably capable company. The play was produced by Lang and A. W. Tyrer. Philip Cathie wrote the incidental music.

ELSIE JANIS TO DO PLAY

LONDON, Sept. 18.—It is reported that Elsie Janis who is at present giving a series of concerts in the nature of song recitals, will be seen in the near future, in a play.

This will be Miss Janis' first appearance in a play on this side of the water, the nearest to such previously given, being "Miss Information."

ADELPHI IS BOOKED

LONDON, Eng., Sept. 17.—The Adelphi Theatre is to house "The Naughty Princess," an adaptation from the French "La Reine S'Amuse." Grossmith and Laurillard will produce the piece early in October, instead of "Mei-Mei," which was first to have gone into the house.

AUSTRALIAN PLAY PRODUCED

LONDON, Eng., Sept. 17.—"On Our Selection," an Australian comedy written by Steele Rudd and produced at the Lyric Theatre here met with a good measure of success.

The play has been popular in Australia for the last ten years, during which time it has been performed some 1,500 times, and was produced here by Bert Bailey and Julius Grant. It deals with a family of Australians living in one of the back settlements "on selection". Dad Rudd has an enemy, the wealthy John Carey. He also has a wife and several sons and danghters. Sandy, the lover of Kate, one of the daughters, is accused of the murder of John Carey's son and has to flee for his life.

In the time that passes, Dad Rudd becomes prosperous and is running against Carey for Parliament, finally defeating him, over which there is great rejoicing. In the meantime, Cranky Jack, a semi-imbecile, confesses to the murder of Carey's son, who had ruined his, Franky Jack's, wife, and Sandy returns home, giving the play a happy ending.

The characters are typical of Australian back settlement life and cause much merriment, as well as drawing applause. British critics who have seen the play have compared it with "Mrs. Wiggs of the Cabbage Patch."

In the cast of the piece were Bert Bailey, Constance Medwin, George Belmore, Donald Searle, Eva Guilford Quinn, Graham Pockett, Matthew Boulton, Fred Constable, C. Douglas Cox, Alex Alves, Arthur Lawrence, J. Scott Leighton, Charles Sims, Julia Gordon and Rubye Loncraine. Bert Bailey produced the play.

MIGNON NEVADA WELL RECEIVED

PARIS, Sept. 19.—Miss Mignon Nevada, of New York, a young American singer, made her debut in the Opera Comique last night in the part of Mimi in "La Vie de Boheme." She achieved a great success and was accorded an enthusiastic reception.

Mignon Nevada, whose real name is Mignon Gloria Palmer, is the daughter of Emma Nevada, the American singer. She was born in Paris.

GANNA WALSKA MARRIED

PARIS, Sept. 18.—Ganna Walska, the Polish soprano and a member of the Chicago Opera Company, and who formerly appeared at the Winter Garden, New York, was married to Alexander Smith Cochran, the American millionaire, here this week.

It is uncertain as to whether the bride will continue her operatic career or not.

TOURNEUR FILMING PLAY

LONDON, Eng., Sept. 20.—The successful London production of "Going the Pace," is to be made into a picture by Maurice Tourneur, the American director and producer. In the original production at the Prince's theatre the following appeared: Lennox Pawle, Frank Lister, Wilfred Shine and Olga Audre.

JONES' FIRST SCENARIO READY

LONDON, Sept. 16.—Henry Arthur Jones' play "James, the Foegy," never produced, has been used as a basis for the story of the author's first contribution to the screen.

The work has been turned over to Hugh Ford, of the Famous Players, and will shortly go into production.

DIES FROM COCAINE

BERLIN, Sept. 16.—Hildegard Plaumann, a twenty-year-old dancer in the ice-skating ballet in the Admiral's Palace, an amusement resort well-known to American tourists, was found dead of cocaine poisoning and strangled by her own corset string in her home in Charlottenburg last night.

BURLESQUE

HERK ORDERS NEW HOUSE IN ST. LOUIS

STANDARD IS RUN DOWN

Unless the Charles Buttler estate provides a new house in St. Louis by next Fall, the American Wheel shows will be pulled out of the Standard, there, where they are now playing. This was made known last week when I. H. Herk, president of the American Burlesque Association, returned to this city, following a two weeks' tour of inspection.

The Standard is now an old house, but at one time was one of the finest and best money getters on the wheel. For the past several years it has been allowed to run down, however, and, in consequence, Herk has ordered a new house.

Houses in most of the other cities, however, are in good condition. The Gayety, St. Paul, has been enlarged. The seating capacity is to be increased considerably to take care of a growing patronage, while alterations back stage are to be made.

A number of changes in the cast of shows have also been ordered. Arthur Clamage is with the "World of Mirth," doctoring its weak spots. A new comedian has been ordered to replace Irving Geer in the "Cabaret Girls." The second comedian and specialty act with the "Monte Carlo Girls" has been ordered out. A new second comedian has also been ordered for the "Jazz Babies." The "French Frolics" is to undergo several changes, also.

A circular letter tabooing bare legs in any of the shows playing the American Wheel, it was stated, is to be sent to all road and house managers this week.

RUBINI AND ROSA PLAY VAUDE

Rubini and Rosa are playing the Pantages Circuit at present with their musical act. They were a big hit in Minneapolis last week.

BILLIE KIMES JOINS SHOW

Billie Kimes left New York, Monday, with the "Katzenjamer Kids," for the Coast. She will do a sister act in the show under the name of Kimes and Kregg.

OPENING IN VAUDE

Harry L. Cooper and Matt Kennedy will open in vaudeville next week, booked by Lewis and Gordon.

VIC PLANT ENGAGED

Harry Hastings engaged Vic Plant through Ike Weber's office, Monday, for his "Kewpie Dolls." He will open next week.

SHEEHAN REPLACES WHALEN

Jack Sheehan, formerly of the team of Hanley and Sheehan, joins the "Song Shop" the week after next, taking Harold Whalen's place.

LEAVING "KEWPIE DOLLS"

Jack Dillon will close with the "Kewpie Dolls" in Hoboken Sunday. Chas. Burns has notified Harry Hastings that he will close as soon as he can get some one to take his place.

JOIN SINGER SHOW

Ike Weber has booked Henrietta Byron, formerly of the team of Byron and Fagan, and Wilbur Debbs, with the Jack Singer Show. They open this week at the Empire, Brooklyn.

IS SECOND COMEDIAN

Charles Stirling has joined the "Girls From the Follies," doing second comedy.

PAINT KAHN PRINCIPALS

The Strand Photo Company has finished oil paintings of the principals of the Kahn Stock Company similar to the ones in front of the Columbia Theatre and they are now adorning the front of the Union Square house. Those whose pictures are there are Tom Howard, Joe Rose, George Walsh, Mae Dix, Hattie Beall and Margie Pennetti. There was no more room for the other principals.

PROCTOR TO RUN BOSTON HOUSE

BOSTON, Mass., Sept. 20.—William Proctor will relieve Mrs. Tom Henry as manager of the Gayety, here, next Monday. He has been ahead of the Gus Hill attractions the past few seasons.

Mrs. Henry has been managing the Gayety part of last season and all of this season, during Tom Henry's absence, but requested that another manager be sent on, as she desired a rest.

SACKS' WIFE BUYS HOME

ROXBURY, Mass., Sept. 16.—Mrs. Mike Sacks, wife of the featured comedian of the "Oh, Baby" Company, has purchased a home in this city for her husband. The price was $10,000. Sacks is playing in San Francisco at present.

HEXTER STAYING AT CADILLAC

DETROIT, Mich., Sept. 18.—Contrary to reports that have been in circulation recently, Billy Hexter is still managing the Cadillac Theatre and intends to remain there while the house is open.

STARTING AMATEUR NIGHTS

PHILADELPHIA, Pa., Sept. 20.—Manager Wagner will start amateur nights this week at the Bijou Theatre, an American Circuit house.

BLACK LEAVING "SOCIAL FOLLIES"

Jules Black will leave the "Social Follies" Company next week in Philadelphia, to join Jack Roofs' girl act.

LEW ROSE REMAINING

WHEELING, W. Va., Sept. 15.—Lew Rose will remain with the "Oh, By Jingo" Company for the present.

HOBERG CLOSING

Billy Hoberg will close at Kahn's Union Square Saturday night.

MT. MORRIS TO BE DROPPED IS REPORT

BUSINESS DECLARED BAD

Owing to poor business, it is reported that the Mt. Morris, at Fifth avenue and One Hundred and Sixteenth street, will be dropped as a spoke of the American Wheel in the next few weeks.

All shows that have played the house so far have lost money, it is claimed, and the week will be filled in, no doubt, by the time the house closes.

Marcus Cain, manager of the house, has done everything possible to get business, but they evidently don't want burlesque at American Circuit prices in this neighborhood.

There have been good shows playing there the past few weeks, shows that are worth the money, but they were not patronized.

The house opened last Winter, around Christmas-time, with the "Cabaret Girls," which did one of the biggest weeks since the house opened. It is an expensive house to run, and if the shows have been losing money, the house must have been doing the same.

TRIXIE AYERS RETURNS

Trixie Ayers, soubrette of the "Parisiar Whirl," has returned to burlesque this season for the first time in years. She was with the "Squab Farm" and "Miss Simplicity" more recently. She started in the chorus with the late Pete Clark's show.

JOINS AS SOUBRETTE

Alma Gray has been engaged as soubrette of the "Kewpie Dolls." She started with that show at the Empire, Hoboken, Monday. She took the place of May Stantley.

WILL TRY KEITH TIME

Martha Pryor will leave the "Powder Puff Revue" at the Gayety, Pittsburg, in four weeks. She will open with her "single" on the Keith Time in New York shortly after that.

"KEWPIE DOLLS" NEED MUCH FIXING

The "Kewpie Dolls," at the Star last week, did not leave a very favorable impression with the patrons of that house. In fact, it did not line up with any attraction that has played there so far. There is a pretty good reason for this, as the two comedians who were with the show when it opened suddenly closed the week before and the new ones did not have an opportunity to get "set."

There is nothing the matter with the material. There are a number of bits which, although not new by any means, were good and, if properly put over, would have given fine results. In fact, the bits were better than many seen in other shows on the circuit and there is no doubt but that when the principals are "set," the show will shape up all right; as the costumes and scenery are all that could be asked for.

The comedians are Charlie Burns, with the "Star and Garter" show last season, and Lew Lewis, who we have not seen at this house for several years. Burns was in bad shape last Thursday night, his voice being so bad that he could hardly be heard over the footlights. He tried hard enough but simply could not get over. This boy needs a rest for a week or so and then he should go back to vaudeville, where it is not so hard and there are no two-hour shows twice a day to be up against.

Lewis makes a good Dutchman and is a capable second comedian. His make up is there and he works hard. His dialect is all right.

Jack Rice, a good looking young chap, is doing the "straight" and handled the part excellently. He works hard with comedians, reads his lines nicely, has a most pleasing personality and can put a number over. He is a neat-appearing fellow, knows how to dress and stands out in the show.

Tom O'Brien is doing characters. He does a French bit very well. He also has a good tenor voice, which he uses to advantage in several numbers.

Jack Dillon, a neat looking young fellow, is the juvenile. He put over several numbers in fine shape and dresses well. He was in a few bits and gave a good account of himself. He hasn't much to do, but what he does he takes care of well.

Jennette Buckley, the prima donna, was also suffering with hoarseness and had trouble in getting her numbers over. She did very well in the bits, however, and made a good showing with her wardrobe.

Margaret Bradley, a pretty blonde, is the ingenue. She reads lines excellently, but she had one number early in the show that was not suited to her. It was in too high a pitch. She looks well and is a good burlesque woman.

Mae Stanley, a lively little brunette, is the soubrette. Miss Stanley displayed lots of pep in her numbers and, in fact, did so in the bits and scenes as well. She wore pretty dresses

Rice, in a singing specialty, went very big. He offered two numbers that he put over cleverly. In his second number, he did some nut stuff and got away with it in good order.

O'Brien and Bradly, in a singing specialty, more than pleased. They harmonized well and offered a pretty little act.

After this show has been doctored up, it will shape out all right. SID.

Burlesque News Continued on Pages 25 and 27)

"BIG WONDER SHOW" ONE OF BEST EVER SEEN AT COLUMBIA

Joe Hurtig, when he staged the "Big Wonder Show," did not overlook anything from a scenic or costume standpoint, as his show is one of the best productions we have ever seen at the Columbia Theatre. Every little detail in all departments, including the lighting effects. The show is different than any Hurtig has ever shown us in the past. It is a real musical comedy and could be placed in any Broadway house and meet with success. Shows of this kind could easily ask $2.00 and patrons would not hesitate to pay it.

In the first act there are five scenes and the same number in the second, each carefully and tastefully staged.

George P. Murphy is featured in the role of Heinie Hinkleman and he was very amusing in the parts. His dialect is rich in humor. Although he is not on the stage as much as he has been with other shows, he surely was funny when he was there.

Clare Evans was excellent in the part of David Belasco, as well as the several other roles he portrayed. A very capable performer is this young man.

Ernest Mack, who was such a decided success last season in the "Girls of the U. S. A.," is doing practically nothing in the show. We do not understand this. He is only in three or four scenes doing "straight" at first and a comedy female bit in another scene. He should be given something more to do, as he is a capable man.

Bud Williamson does his well known Western character at first and then goes to black face, doing both parts exceptionally well.

Frank Martin is doing straight. We have seen him working in other shows, but never as well as this season. He makes a neat appearance and reads his lines nicely.

Chick and Burt Hunter have good parts and do well. In fact, we did not think these boys could play parts and read lines so cleverly.

Mlle. Babette captivated her audience with the ease and deftness of her work. She is extremely clever in her acting, uses an odd but attractive make-up, her wardrobe is dazzling, most elaborate and of a novel, if not startling design. She is a big success.

Little Vera Hennici is the soubrette. This little slip of a girl, who could not grow up after she reached the four foot ten mark, can do ever so many things. But of all her accomplishments, the best is her dancing and singing. Miss Hennici reads lines very well too. She is a cute little creature who could not but help win her way into the hearts of the audience. Her dresses are of unusual beauty and we like her style.

Bertha Stoller is in several scenes and handles herself well. She also took good care of the number she had. Her dresses are pretty and look well.

Vivian and Buster Perry show up well in several scenes they are in and both displayed beautiful gowns.

Williamson, early in the show put over a good recitation, delivering it well.

In a specialty in one, Mack and Hennici proved a big success. The act had plenty of variety and they sang, talked and danced very cleverly. Miss Hennici looked pretty in her orange dress trimmed with blue and silver.

Mlle. Babette made her first entrance in her specialty, offering two songs in a beautiful evening gown. She then makes an exceptionally quick change to an old, torn, black dress, portraying the part of an unfortunate "dope" fiend. She did it well and was generously applauded for her endeavor.

The "telephone" bit was a big laugh as Murphy did it. The phone central and "information" being seen behind transparent curtains, busying themselves with everything but getting the number Murphy was trying to get, brought to the minds of the audience, the present-day telephone troubles. They burlesqued it well. Martin and the Misses Buster, Perry and Stoller were in the "bit."

In the Roof Garden scene, specialties were offered. Vera Hennici did a dandy Frances White, Flo Perry a good Sophie Tucker, Claire Evans an excellent Joe Jackson and Babette an exceptionally clever Fanny Brice. Murphy and Williamson followed with a comedy act that was worth while and full of laughs.

The scene of Evans and Miss Babette in one, taken from "Zaza," was a creditable piece of work and finely acted. It was deserving of the applause it received.

Hunter, Martin and Hunter, in their singing specialty, scored. The boys have good voices and put their numbers over well.

The big laughing scene was "The Dough Diggers" a travesty on the "Gold Diggers." It was one big laugh following after the other. Murphy and Cora Kidder, who made many changes of gowns and had funny mannerisms, were most amusing in the part getting much comedy out of it. Ernest Mack, as Nancy Brown, was on only a few minutes, but covered himself with glory

(Continued on page 27)

THE NEW YORK CLIPPER
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AMERICANS IN PARIS

The American actor who is seeking pleasure in Paris may be likened to a babe playing in a den of ostensibly tame lions. The babe prattles and gurgles with glee the while the bland but ferocious animals keep looking on him as a dainty morsel.

So it is in the Parisian capital. The cafes and other pleasure resorts are the "dens" in which prattling American actors, among others from this country, gurgle with glee as they "feed" the owners of these place with good American gold. And, in return, the pleasure-seeking babes from these comparatively good United States are given hootch to drink that the devil himself must have concocted.

The result is that visiting Americans in Paris these days are doing all sorts of crazy things—things that they never would have thought of doing back home. Nor is it because they come to Paris expecting to be particularly wild. It is simply that the Parisian owner of a cafe patronized by Americans with money, considers it part of his business to concoct his liquors and amusements so that they will stir the American's wildest emotions.

All of which the American actor folk that gather in Paris seem to know less about than any other class of Americans.

A prominent theatrical lawyer of this city who recently returned from a visit to Paris, relates that shortly before his return he was invited to dine with a number of motion picture people at a place called "Up in the Tree," in the Montmartre section. The dinner at no time took on any "wild" or approximately wild proportions. None of the members of the dinner party drank more than two cocktails. Yet this lawyer, who is in the habit of taking a drink occasionally but who had never before been drunk, found himself lying under a tree after his second cocktail, and muttering inchoately to a waiter. He afterwards found out that all drinks served to Americans in that place contain absinthe or something stronger.

Thus are Americans given a good time in Paris—a good time which many of them afterwards rue, for there is no one in the world with whom pleasure is so scientific a thing as with the Frenchman. And there is no more ingenuous pleasure seeker in the world than the American, especially the young American of the theatre.

So, in the light of Olive Thomas's recent tragic demise in the French capital, we feel it our duty to warn the American theatrical profession against taking a fling in Paris. Better to stick to the white lights, moonshine and two seventy-five of this country than the infuriated "glad" water handed out in the strange countries.

TWENTY-FIVE YEARS AGO

Harrison Millard died at New York City.

Eugenie Peterson was with Gus Hill's World of Novelties.

Washburn Sisters last sensation played at Miner's Bowery, New York.

Madeline Marshall was with Tompkins' "Black Crook" company.

The "Fantasma" company included Geo. H. Adams, Ben J. Miles and Sadie Stevens.

"The Chieftain" was produced at Abbeys Theatre, New York, with Francis Wilson, Joseph C. Miron, Edward P. Temple, Lulu Glaser, among those in the cast.

New plays: "Villon, the Vagabond"; "An Every Day Man"; "A Tale of Four Cities"; "In a Big City"; "The White Rat"; "A World of Trouble"; "Mexico"; "The Silver Lining"; "A Contented Woman"; "Helena"; "Rufinas"; "The Widow Jones"; "On the Road."

Answers to Queries

J. B.—She is now with the Lew Kelly show.

T. R. A.—The Dolly Sisters are now in England.

R. T. A.—Lew Dockstader was born in Hartford, Ct.

T. V. Y.—Louise Gunning starred in "The Balkan Princess."

M. R. A.—Both George Primrose and William West are dead.

R. H. A.—Robert Edeson created the role of "Lieut. Denton" in "Arizona."

E. A. Y.—John Barrymore starred in the John D. Williams production "Justice."

T. G. H.—Wallace Eddinger was the child actor in "Little Lord Fauntleroy."

T. E. R.—Denman Thompson died on April 14, 1911, at West Swansea, N. H.

M. R. A.—Loney Hascall was at one time the manager of Hammerstein's Victoria.

T. R. E.—The late Clifton Crawford starred in the musical play "Her Soldier Boy."

T. V. R.—Mrs. Leslie Carter is now living in England. She has retired from the stage.

T. V. R.—Willard Mack wrote "Tiger Rose," the play in which Leonore Ulrich is starring.

T. B. T.—Louis A. Hirsch composed the music of the new George M. Cohan musical piece, "Mary."

Y. R. A.—Emilio De Gorgorza was married to Emma Eames, the opera singer, on July 12, 1911.

T. V.—Paul Dresser wrote "On the Banks of the Wabash." Both words and music were from his pen.

C. Y. T.—Roi Cooper Megrue and Walter Hackett wrote "It Pays to Advertise." Cohan and Harris produced it.

R. T. U.—Jerry Cohan, father of George M., was a songwriter and also the author of many sketches and playlets.

C. T.—Vernon Castle appeared in one of the Lew Fields' musical shows long before he became famous as a dancer.

T. V. R.—"The Earl of Pawtucket" was first produced in New York on February 5, 1903, at the Madison Square Theater.

R. A. V.—"Mamzelle Champagne" was the show playing at the Madison Square Roof Garden at the time Stanford White was shot.

M. R. A.—Bernard Granville began his stage career with a minstrel show. He was one of the principal end men with the Fields' show.

R. S. F.—The Victoria Publishing Corporation is one of the various corporations controlled by Max and Louis Dreyfus, heads of the T. B. Harms music house.

M. R. A.—The "Tuba," or bass horn, is frequently used in an orchestra, especially a large one. Richard Wagner was the first to install the big bass horn in an orchestra.

C. V. R.—Efram Zimbalist, composer of the musical comedy "Honeydew," is the violin soloist. "Honeydew," now playing at the Casino theatre, is his first musical comedy composition.

G. T. T.—Frank Fogarty is no longer on the stage. He is now living in Brooklyn, where he is holding a political position. He was on the stage for more than a quarter of a century.

M. T. D.—Gus Kammerlee was one of the original members of the "Old Homestead" quartette. He was for twenty-nine years a member of that organization. He died on February 8, 1915. He was the last of the original quartette.

T. E. V.—The word "Hamfatter" came into existence at the time of the big popularity of the "Ham Fat Man" song, during civil war days. Minstrels were the popular form of entertainment then and everyone knew the song. An applicant for a minstrel position, when asked if he could sing and dance, almost invariably answered "I Can Do the Ham Fat Man." So he was called a "Hamfatter."

R. B. N.—In regard to Boyce Combe; we do not know in advance when he will play the Orpheum, Winnipeg, or whether he will play it at all. You might watch the route lists in the CLIPPER, or get in touch with the Orpheum office. Write to Mr. Conway, care of the Orpheum Press Department, Palace Theatre building, and he will furnish you with the information about Edmonton.

RIALTO RATTLES

DESPITE PROHIBITION

Next March, someone no doubt will say, "Wilson, that's all."

LOEW'S NEW YORK THEATRE—

We wonder who "The Poor Simp," with Owen Moore, refers to.

PERCHANCE IN "THE TAVERN"

George M. Cohan may be a "Genius" but where was the "Crowd?"

AT THE PUBLIC TARGET

When William Archer, Ames with his new play, he ought to make a hit.

WHY NOT?

A correspondent writes, "When he dies, where will Sir Oliver Lodge?" Why not ask the Ouija Board?

A NEW ROUTINE

Both George White and Anne Pennington will shortly take some new steps in the act they are about to perform.

SHE DON'T CARE

So the former Mrs. Ford, according to the press, has been married again—but then something always Ails a Ford.

DESPITE THE COLD

Many an act will no doubt be kept warm this winter with the blanket contracts, recently issued by some firms.

JAMES KNOWS

There is a burlesque on the East Side entitled "The Ghetto Dolls"—the "Get-Dough Dolls" is right, says Jim Thornton.

THE POLICE GAZETTE

"Have you read the swell write-up I gave you?" said a newspaper critic to Wilton Lackaye. "No, I shave at home now," retorted Lackaye.

TWO MEN ACTS

We've done all manner of comedy act,
Many new gags on the stage we've cracked;
They steal our gags in a manner bold,
First thing we know our act is old.

CHARACTER COMEDIANS

Whether I do Irish, Jewish or Dutch
My act as a rule isn't worth very much;
I've lifted the act from one that's been done
By every comedian under the sun.

A FUNNY FAMILY

A friend remarked last week that Laurette Taylor gets along because she always has her Manners, and that even if she made her husband's clothes, he would still be wearing Taylor Made suits.

NAMES AND SUCH

If Maude Fulton rocked Frances White to sleep we wonder who would William Rock? Now, if the writer of "Dardanella" is Johnny Black, is Georgie White?, and if Fred Stone has a brick house has Joe Wood?

JASS-RITIUZ

'Twas a stranger who spoke as he passed by an inn
"What strange noises this big city has."
How was he to know that that terrible din
Was only the echo of jazz.

SOME HIT THE FIRST TIME

The continued long run of "Lightnin'" at the Gayety Theatre, together with the information that the theatre is to be torn down when the present lease expires, seems to give credence to the saying that "Lightnin' never strikes twice in the same place."

JUST A MATTER OF OPINION

One may hear as many different expressions of opinion about the various acts in the press box at the Palace Theatre on Monday, as there are different expressions of opinions regarding the critics' opinions, in the actors' dressing rooms when the theatrical papers come out on Wednesday.

ANSWERS TO QUERIES

Jake—As far as we know Gertrude Vanderbilt does not own the Vanderbilt Theatre, nor is she related to The Vanderbilt Trust Company.

Ike—Gertrude Hoffman did not write the tales of Hoffman about Aaron Hoffman, and neither of them owned the Hoffman House.

SUGGESTING TITLES

The Bottleworks Mystery—A corking good show.

The Dishwashers Disgrace—A clean play.

The Woolen Goods Salesman—A deep dyed mystery play.

Ten Nights in a Barroom—An historical drama.

The Brooklyn Elevated—A striking comedy.

MELODY LANE

WOOLWORTHS AND MUSIC MEN UNABLE TO SETTLE DIFFERENCES

Retail Syndicate Refuses to Raise Price and Publishers Declare They Cannot Produce Music at Woolworth Figure—Big Jump in Song Price Has Curtailed Sales

With the Woolworth syndicate on one side and the music publishers on the other marking time together, the music situation in so far as the sales end is concerned remains in the unsatisfactory condition which has existed since early last Spring.

The opening of the theatrical season, together with the end of the vacation period has naturally had a stimulating effect on the music business. This, combined with the fact that there are a number of particularly good songs out has helped to increase sales, but there is no denying the fact that business is far from being in the prosperous condition which prevailed a year ago.

A variety of reasons are responsible for this condition. Nearly every publisher having his own particular explanation and a great deal of valuable time has been wasted in advancing various theories. There is, however, one outstanding cause for the present sales slump and that is that song hits have during the past six or eight months been removed from the six hundred or more Woolworth counters and are now being sold in other stores. The retailers that now handle the great majority of the song and instrumental successes are the syndicates which sell at various prices ranging from five cents up to fifty and in the regular music stores. In addition to being sold in other stores the retail price has advanced from ten cents to thirty or thirty-five. That is a big jump, and while a big per centage of the music buying public is by degrees getting accustomed to the new rate, it can not be expected that the great number of people who had for years learned that a song hit could be purchased for ten cents, will immediately make the change and buy in the old time quantities.

Among publishers there is a difference of opinion regarding the rate at which the popular publications should be retailed. While they are practically unanimous in agreeing that thirty cents is high for the average popular publication, it is difficult to determine at just what price it should be sold. Should a fifteen-cent price be decided upon by retailers, there is always the danger that one of the big syndicates might load up on the hits and sell them for ten cents, taking the loss in the hopes that it could be made up by working off a lot of music which had been bought at a cheaper rate.

This would naturally throw the business into a chaotic condition and result in no good to either publisher or retailer. A retail rate of twenty cents for the popular numbers, with thirty or thirty-five for the operatic and high class numbers would seem to be a figure which would suit both retailer and purchaser. It will be a difficult matter, however, to establish this as retailers who have discovered that they can get thirty cents for a number will be slow to reduce the price.

The only way which seems to suggest itself at present is for the music men to use every means possible to put out song hits. A song hit, provided its popularity is wide, will sell in large quantities the world over irrespective of its price. With every catalogue represented by one or more hits publishers would have no complaint of poor business and when production costs decrease, as they are eventually bound to the retail price matter will take care of itself.

The Woolworths, for some reason will not recede from their ten cent retail policy. While they admit the existing increased cost of production they steadfastly refuse to advance their retail price on merchandise to fifteen cents. They have exceeded this price by splitting up articles of merchandise which sell in pairs but for a single article such as a copy of music they insist that ten cents be the top price.

The publishers on the other side say that they would be glad to publish music which could be retailed at that figure but that it is an absolute impossibility. Actual advance in the cost of paper, printing, salaries, and other operating expenses have reached the point which makes the selling of music at this price a matter which cannot even be considered.

MUSIC MEN OFFER REWARD

The Music Publishers' Protective Association is offering a reward of $1,000 for information and evidence leading to the arrest and conviction of persons or firms guilty of knowingly receiving, buying or selling stolen or counterfeited music of any member of the association.

During the past few months there has been a considerable amount of music stolen from printers, jobbers and publishers. The greater part of this has been done by irresponsible boys, a number of whom have been discovered and who confessed. They were not prosecuted as it was at the time believed that the amount of music actually stolen was small and that the boys would not make the mistake again.

A flood of copies of a popular hit offered to the trade at a ridiculous price, however, attracted the attention of the music men recently and the discovery that a pirated or counterfeit edition was on the market was made.

The Publishers' Association is prosecuting a vigorous investigation to discover the guilty party and announces that printer, engraver, distributor, and retailer of the edition will be prosecuted to the fullest possible extent.

"SUNRISE AND YOU" FEATURED

The better class singing acts in vaudeville have made a discovery in Arthur A. Penn's beautiful ballad, "Sunrise and You." It is a melody ballad that is quite "different." The lyric is unusually beautiful with a strongly appealing sentiment, and the melodious setting leads up to a truly magnificent climax that leaves the audience thrilled to the heart. The success of "Sunrise and You" in vaudeville is tremendous. The publishers, M. Witmark & Sons, hail it as the greatest song of its kind since "In the Garden of My Heart." As an instance of its remarkable powers, the following telegram received last week by the Witmark house from that well known soprano, Grace Nelson, now on the Orpheum Circuit, speaks volumes:

"Singing 'Sunrise and You' at Orpheum here and can truthfully say that it is the best song I have had the pleasure of singing. It is received by my audiences bigger than any song in my act and will find a spot in all true American hearts. It will stay in act all season. Best wishes. Grace Nelson, Orpheum Theatre, Kansas City, Mo."

JEROME'S NEPHEW KILLED

Bart. Flannery, a nephew of William Jerome, the song writer, was killed in the Wall Street explosion of last Thursday. Flannery, a boy of 19, was employed by the Commercial Cable Co. and was walking down Wall Street when the bomb exploded. He died in the hospital on Thursday night.

"GYPSIANA" FEATURED

"Gypsiana," a new fox-trot by Al. Brown, a recent release in the Chas. E. Roat catalogue, is being featured by the St. Francis Hotel orchestra, San Francisco, where it is scoring a decided success. Krausgrill is the leader of the orchestra, succeeding Art. Hickman, now with the Zeigfeld "Follies."

SONGWRITERS OUT OF BILL

Artie Mehlinger and George W. Meyer were obliged to leave the Palace and Riverside Theatre bills on Friday of last week due to Mehlinger's loss of voice. They are laying off this week and will resume their vaudeville tour as soon as Mehlinger recovers.

SONG HIT IN WENRICH SHOW

Percy Wenrich has an outstanding song hit in his new show, "Maid to Love," which is now playing in Cleveland. The song, a novelty number introduced with fine chorus effect, is called "Love Is the Engine."

"DON'T EDUCATE" SAYS BLISS

Jack Bliss, formerly general manager of the Consolidated Music Corporation, and now with the Mel-O-Dee Music Roll Co. is not a believer in musical education for the masses, as a means for bettering sheet music and roll conditions.

In a speech made before the Ohio Piano Merchant's Association last week in Youngstown, he said: "If 80 per cent of the American people want syncopated popular music which includes syncopated waltzes and marimba arrangements of popular waltzes, sob arrangements of popular ballads, let us give it to them. They want this type of music roll and record and are willing to pay their hard earned money for them. My message and appeal to the members of the Ohio State Piano Merchants' Association is to get both feet on the ground and close your ears to these 'educators' who are violating the principals of merchandising by making an effort to sell the public what it does not want. If the manufacturers and retailers of our great industry will make up their minds to give the people what they want and give it to them when they want it, prosperity will be the reward.

"In closing I ask you to please keep the following thought in mind: If the American people were educated over night to the so-called 'higher' or better class of music, the sheet music, talking machine record, and music roll industries would suffer an almost irreparable loss.

"The sheet music, talking machine record or music roll of a Beethoven 'Sonata' is never purchased but once. 'Dardanella' is purchased by almost every talking machine and player owner, is played for two or three months and is discarded for another hit. The average life of a popular song is from three to six months. Without the monthly bulletins of new rolls and records, your music roll department would be operated at a loss. Then make up your minds that you are going to merchandise and not 'educate.' Merchandising or in other words giving the people what they want when they want it, builds for you a permanent and profitable business."

CALLS JAZZ MUSIC SAVAGE

Duilio Sherbo, orchestra leader of international note and a bitter foe of jazz music, sailed for London on Tuesday of this week. "I have never tolerated jazz music in my orchestra either here or in Europe," he said. "It's very nature is savage and unrefined and suggests unrefined dancing positions. It is the cause of the many objectionable positions in modern dancing and should be completely eliminated at all entertainments, public or private.

M. P. P. A. ASKS SUGGESTIONS

The Music Publishers' Protective Association have commenced an advertising campaign to familiarize music dealers with the various departments of the organization.

One of the important ones is the credit department, recently organized and the association is asking the co-operation of dealers to make it successful. In addition the association is asking for comment, criticism or suggestions looking to the betterment of any phase of the music business.

JOHN HEINZMAN IN FRISCO

John Heinzman, who has been connected with a number of the big popular music publishing houses, is now manager of the San Francisco office of the Broadway Corporation.

MORTON SCORES WITH NEW SONG

Paul Morton, who is now appearing in the Keith houses, is scoring a success with the new Leo Feist song, "Feather Your Nest."

BIG DINNER TO BOWERS

A big dinner is to be given James F. Bowers, of the music house of Lyon & Healy, tonight (Wednesday) in Chicago. The occasion is to celebrate the fiftieth anniversary of Mr. Bowers' connection with the Lyon & Healy house.

Mr. Bowers was for a number of years the president of the National Association of Music Publishers.

FAIRMAN IN "HITLAND" ACT

George Fairman, the songwriter, has replaced Al. Siegel in the "Trip to Hitland" vaudeville act, now playing the Keith circuit.

Siegel is going with Bee Palmer, the shimmy dancer who after a long illness is returning to vaudeville.

FORSTER FEATURING FOUR

Forster, the Chicago music publisher, is featuring four songs for the fall campaign. They are "That Naughty Waltz," "Ask the Rose," "I Love Sunday" and "Sweet and Low."

FRANK FOSS WITH BERLIN

Frank Foss has joined the professional staff of Irving Berlin, Inc. He will be connected with the Baltimore office.

WALTER SCANLON STARRING

Walter Scanlon, the songwriting tenor, is being starred this season by George Gatts in an Irish play with the music called "Hearts of Erin." Scanlon is singing a number of his own songs in the piece. Gatts is billing Scanlon as "The John MacCormack of comic opera."

GOODMAN & ROSE START

Goodman & Rose are the latest addition to the ranks of New York music publishers. Goodman recently took over the catalogue formerly owned by the Al. Piantadosi Co.

JACK MAHONEY TO PUBLISH

Jack Mahoney, the song writer, is looking about for offices and is to embark in the music publishing business for himself. He will open with a catalogue of four numbers.

DILNER WITH McKINLEY

Stanley W. Dilner, formerly of the professional staff of B. D. Nice & Co., is now a member of the professional and sales staff of the McKinley Music Co.

Percy Weedon is A. L. Erlanger's manager of "Macushla."

Jane Claire has been placed with "The Temptations of Eve."

Hazel Libby has been added to the cast of "The Night Boat."

William Wayne has replaced Donald Brian with "Buddies."

Bob Campbell has been engaged for "Little Old New York."

Hazel Renaud has been added to the cast of "The Night Boat."

Ada May Lewis has filed suit for divorce against Oliver Otis.

Marcella Sembrich sailed last week for Europe aboard the Adriatic.

Helen Tilden will appear with Mr. and Mrs. Coburn in "French Leave."

Douglas Leavett started rehearsing Monday with "All For the Girls."

Sammy Lee is staging the dances for "Gus Edwards' Revue of 1920."

Arthur Willi, of the Alf Wilton office, married Laura Kelly last week.

George McKay will star in the Gus Edwards Revue now in rehearsal.

Roberta Arnold has been signed by John Golden for the "First Year" show.

Bessie Gross goes into "Irene" this week, playing opposite Eva Puck.

Betty Fairchild is to be advance woman for the Guyton Producing Company.

Frisco and McDermott are to open in a new act around Chicago next month.

David Ballew has been engaged for the Clifford Devereux repertoire company.

Jerry Hart has been engaged by Henry W. Savage for the "Cornered" company.

Dave Seed, who lately left "Broadway Bevities," has signed with Jean Bedini.

Mildred Cox has just returned from a six weeks' vacation at Keansburg, N. J.

Kathryne Hunter, toe dancer, was operated on for blood poisoning last week.

Victoria Kays has been placed with Gus Hill's "Mutt and Jeff" show by Pauline Cook.

Allan K. Foster is rehearsing the musical numbers and ensembles of "The Half Moon."

Vincent Valentini jumped to Utica this week to produce a new act featuring Mary Lawlor.

Fred Haworth has been appointed manager of His Majesty's Theatre, Montreal, Canada.

Alice Cole returned to the Orpheum office this week after a three months' vacation.

Helen Morgan, the toe-dancer, has been signed with Hazard Short's "Rainbow Cocktail."

Marie Hines and Helen O'Brien have been added to the cast of "The Midnight Rounders."

Cecile Harrington has been engaged for a role in the Nora Bays show, "Her Family Tree."

Irving Mitchell went into the principal role of "My Golden Girl," at the Riviera Monday night.

Anthony and Arnold open October 11 on the Loew Circuit under a thirty-five week contract.

ABOUT YOU! AND YOU!! AND YOU!!!

Charles Anderson has lately been appointed stage director for "Gus Edwards' Revue of 1920."

Mrs. Frank Bacon last week left for California where she will spend several weeks' vacation.

Mme. Borgny Hammer will begin her Ibsen matinee season at the Little Theatre on October 4.

Billy Barlow has been booked for thirty weeks of Loew time that will carry him to the Pacific coast.

Anton Heindl will be musical conductor for the second season of "The Night Boat" in New York.

Vestof Valodia, a Russian dancer, replaces John Caresseo with "Pierrot's Wedding Dream" this week.

John W. Mann, of Washington, D. C., has been made manager of the Rialto Theatre, San Francisco.

Elmer Thompson and company and not Paul Decker and company are playing "And Son" in the West.

Sam Gompeitz, director of Dreamland, Coney Island, will sail for Europe next month in search of freaks.

"Chuck" Callahan is back in the cast of "Tattle Tales" after an enforced idleness, due to rheumatism.

Jimmie Evaston returned to town last week after being on the road for Jimmy Hodges for three months.

Doctor Herman arrived in town last week, having spent four weeks' vacation at his home in Harrisburg.

Margaret Le Nora, the oriental dancer, has been booked for thirty-five consecutive weeks at the Moulin Rouge.

Francine Larrimore has signed a three-year contract to appear under the management of George M. Cohan.

Chauncey Olcott opened in "Macushla" at Stamford last Saturday night, under the direction of A. L. Erlanger.

Keene and Pearl will shortly be seen in a new singing and dancing act under the direction of Al. Grossman.

John Ely Golden has been engaged by the Players' Club of San Francisco to appear in Tolstoy's "Redemption."

Frank Bertrand, the character comedian, is appearing this season with George M. Cohan's "The Royal Vagabond."

Cliff Nazarro has a new act in which are the Darling Sisters, recently working in cabarets, who sing and dance.

Moe Schenck, after a nine weeks' illness from ivy poisoning, has gone to Atlantic City for a three weeks' rest.

Leslie Austen, Anne Sutherland, Amelia Gardner, Tom Walsh and Morgan Coman have been engaged for "Cornered."

Lew Preston has been engaged as a member of the Robert Downing touring company that opened this week.

Mme. Frances Alda, Anna Case and Albert Spaulding returned from Europe last week on the Cunarder *Aquitania*.

Gilda Gray will be the soloist at the Bal Tabarin when it reopens on Sept. 18 under the new name of Follies Bergere.

Benjamin F. Holzman, dramatic editor of the New York Evening Mail, is the father of a daughter born last week.

Elsie Scott joined the cast of "The Charm School" Monday night when that comedy returned to the Bijou Theatre.

Lillian Bell, of the team of Bell and Arliss, is slowly recovering after an operation in St. John's Hospital, St. Louis.

Leo Carillo has begun rehearsals in Louise Coleman's "The Toreador" in which he is to be starred by the Selwyns.

Thelma Vivian Smith, who has been taking a rest for the Summer, will resume the playing of club dates shortly.

Wilbur Sweatman is appearing on the Keith time with five musicians in a new act called the "Cuban Novelty Orchestra."

Willard Foote, formerly with Ruth St. Dennis, has left the profession and is now engaged in the real estate business.

Fred Rogers, late of Rogers and Jones, has left the Hawthorne Minstrels and is back in New York preparing a new single.

Hazel Rocco is visiting friends in Okmulgee, Oklahoma, but will return to New York shortly to engage in picture work.

The Farber Girls, through the courtesy of the Shuberts, will appear in the "Greenwich Village Follies" for four weeks.

Harry Albert, of the United Theatre-Tyson and Brother agency, has married Cecilia Frumberg, secretary to Dave Marks.

Jane Darwell and Edward Donnelly will apear in "Merchant of Venice," set for September 27 at the Punch and Judy Theatre.

Roberta Arnold has been engaged by John Golden for Frank Craven's "The First Year," to open in Atlantic City, October 7.

Cordelia Hager (Mrs. George Austin Moore) has recovered from a nervous breakdown, and will join her husband this week.

Johnny Dooley and Clifton Webb have been added to the cast of E. Ray Goetz's forthcoming musical revue, "Picadilly to Broadway."

Mary Higgins, who appeared for some time in "An Heir for a Night," has left for Indianapolis to spend a few weeks with her folks.

Calvert and Shayne, through Fitzpatrick and O'Donnell, have been booked for thirty-five weeks on the Loew Circuit, opening October 25.

Alys Delysia, who will appear in "Afgar" at the Forty-fourth Street Theatre in November, will sail from England on September 29.

Olin Howland has been engaged for the principal comedy role in "The Temptations of Eve," which Orion and Colbey will sponsor shortly.

Merceita Esmonde will create the feminine comedy role in Frank Craven's new play, "The First Year," which went into rehearsal last week.

Ernest Knoch has been engaged by the San Carlo Grand Opera Company to conduct the "Wagner" operas at the Manhattan Opera House.

Vincent Lopez and his Kings of Harmony, now with Pat Rooney in "Rings of Smoke," have been signed for the new Pat Rooney show, "Oh Pat."

Richard Walton Tully left on the *Olympic* last week to direct rehearsals of two companies which will play "The Bird of Paradise" through Great Britain.

Sylvia Hahlo, private secretary to Martin Beck, left last week for a few weeks' trip through France. Augusta Link will take care of her duties while she is away.

Aileen Miller, of the team of Miller & Lerner, is in a hospital in San Francisco to undergo an operation, thus forcing the team to temporarily cancel their bookings.

Dave White, eccentric dancer who formerly appeared as a feature of Billie Shaw's act, has split his partnership with Virginia Fessinger and has rejoined Miss Shaw's act.

Howard Hall, who plays the role of Lincoln in "A Man of the People," is negotiating to take over the show, which closed last week, and send it out over the Western time.

Dorothy Allen, through Cordelia Tilden, has been signed to appear with the southern company of "Peck's Bad Boy." Alva Blonde and Edna Kaufman will also appear in the cast.

Cammille Guintini, a member of the Hippodrome ballet for the last three years, was married to Jack Gillard, for twelve years a member of the back stage force of the playhouse, last week.

Claude P. Greneker, general press representative for Lee and J. J. Shubert, lost his wife, Mrs. Clara Josephine Greneker, last Wednesday. She had been suffering from heart trouble for some weeks.

The La Mont Trio sails for Cuba October 11 for sixteen weeks. While there they will produce a new act, entitled "Little Bits of Everything," to be routed on the Keith time by Bill Lykens.

Jim Bennett, playing principal comedy role in Joe Wilton's "Hurly Burly," is making his first appearance in the East with a wheel show in years. He is playing the Gayety Brooklyn this week.

Max Burkhardt, who was doing a double with Pinkie Williams, opened out of town this week in a new single that is scheduled for an early New York opening under the direction of Rose and Curtis.

Elinore Pierce, Parish and Peru, Tom Patricola and Mason, Gibson and Connelli, Le Grohs, Harry and Anna Seymour, Henry Santrey and the Palace Trio, appeared at the New Amsterdam Sunday concert.

Mrs. Chris Cornella, of the vaudeville team of Knapp and Cornella, arrived in New York last Friday on the S. S. *Aquitania*, from Paris, on a visit to her parents. She will return to Europe in two months to take up her vaudeville bookings.

Frank Marckley, Exposition Jubilee Four, McClellan and Carson, Tommy Gordon, Rooney and Bent Revue, Bigelow and Clinton, Harry Holman and Company, Clara Morton and Jim and Irene Marlin played the Manhattan Opera House last Sunday.

Martha Pryor, who had been engaged for one of the principal roles in Herk and Pearson's "Powder Puff Revue," left the show in rehearsal, last week, and will go into vaudeville. Her place was taken by Bernice LaRue, late of "Listen Lester."

Ed. Zello, a strong man who has been away from vaudeville for the last five years, was discharged last week from the Navy, where he served three years as a physical instructor in charge of Naval district number three. He will re-enter vaudeville with a new act within two weeks.

Joseph Shildkraut, son of Rudolph Shildkraut, the Yiddish tragedian who is appearing at the Jewish Art Theatre, has been signed by Wilmer and Romberg for a dramatic production which the latter are planning for presentation shortly. Young Shildkraut recently arrived here from Berlin, where he has been a member of Max Reinhardt's companies.

VAUDEVILLE

HACKETT AND DELMAR

Theatre—*Colonial.*
Style—*Dancing and Singing.*
Time—*Twenty-Nine Minutes.*
Setting—*Special.*

Before a drop in "One" Delmar and Hackett sing a number and do a dance. Miss Hackett looked very fetching in a gown of pink, edged with gold, which set off her blonde type of beauty. Delmar was dressed in gray trousers, black shoes, white spats, a cutaway coat and a top hat. He also carried a cane.

After Miss Hackett's exit, the girls were next introduced one by one, each successively doing a few steps of a dance. In "Three" an ensemble dance was done by the girls, following which each did a solo dance, the girl in blue getting the most positive results with her Russian steps. Her stockings were not long enough, for in kicking, the space between one stocking and the trunk line was plainly seen and looked careless and unclassy.

Hackett, in a French military costume, did some fast stepping that was good for hands. The Wood sisters made one of the hits of the act with their dancing, which they do in close unison.

Miss Hackett looked particularly flashy in a French costume of blue and orange, and a head-dress. Her bare legs were but encased in the sheerest of blue illusion-net, which presented a very telling effect from the front.

In very futuristic costumes, the girls entered and grouped to form a background for an Egyptian dance by Miss Hackett, who wore an Egyptian costume of gold ropes, a head dress, a bodice and a large fan-like silk arrangement which was later removed.

This oriental number was well done and received considerable applause.

The Wood Sisters did another dance in short pink costumes with bare legs and executed some good high kicking; the chorus followed, dressed similarly and did ensemble dancing.

Miss Hackett was then discovered centre as the draperies were parted, in a bridal costume of pink that was beautiful, and a wonderful head dress and long white veiling. A song with Delmar and a dance followed. All did the "splits." Delmar stepping out for some solo work and Delmar and Hackett dancing together. For the finish, some fast ensemble work sent them over well.

There is a little too much dancing in the act. It could stand several more vocal numbers, in addition to those now used, as a lot of dancing, no matter how well done, is tiresome from an audience standpoint. H. W. M.

HAL SPRINGFORD

Theatre—*City.*
Style—*Female Impersonator.*
Time—*Fifteen Minutes.*
Setting—*One.*

Rather a novel form of opening for an act of this style has Springford, but, outside of that the act is anything but entertaining. A pink drop is used, a square section of it on the left being blue and another square section on the right being purple. Following his entrance through centre, he draws back the purple folds, revealing a piano. He then renders a short pianologue. The blue section on the other side is translucent and depicts the interior of a boudoir.

Here Springford removes his outer garments down to a woman's chemise. He then proceeds to make up as a female of the species. In the same manner, he makes several similar changes. As a female impersonator, he has nothing to commend him except his effeminate actions, which do not appear forced. What entertainment was derived from his act seemed to be confined to some cries of "Whoops" from the gallery. J. Mc.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

WHITING AND BURT

Theatre—*Hamilton.*
Style—*Operctta.*
Time—*Fifty Minutes.*
Setting—*Full Stage.*

"Little Miss Melody," a miniature operetta with book and lyrics by Jack Lait, and music by Gus Edwards, while in itself an entertaining and extremely fantastic piece, will owe whatever success it may enjoy to the two featured principals, George Whiting and Sadie Burt. They are practically the whole act and without them it is doubtful if it would get by. While entailing a number of clever lines and several catchy tunes, the piece lags in spots. Pruned down and with a little more speed however it will suit the fancy of the most critical devotee of the two-a-day.

The setting depicts a garden in the "Land of Song." As the curtain rises two sentries of the "Well of Sound" are revealed. Over this make-believe land there rules a "Princess of Melody," portrayed by Miss Burt. Following the introductory dance by the two sentries of the well, they tell of an enemy to their kingdom who is called "Jazz."

George Whiting portrays this role and when he tries to enter the gates of the land of song he is challenged by the sentries. Eventually he poisons the well of sound with essence of syncopation, woos the little princess of melody and after an eulogy on jazz music convinces both her and her followers that it is a worthwhile form of song.

During the action of the piece, Whiting and Burt render several new numbers, all of which registered heavily. They also use one of their old hits for a close. In addition to the two sentries, who scored in a dance, there is a chorus of four girls, which had little to do but pose. Another character who represents "Rhyme" is also introduced. J. Mc.

LIGHTNERS & ALEXANDER

Theatre—*Alhambra.*
Style—*Revue.*
Time—*Twenty-two Minutes.*
Setting—*Full Stage—Special.*

The Lightner Sisters and Alexander, assisted by Willie Arnold, The Dancing McDonalds and a chorus of nine girls, have a revue that requires a little restaging. The act possesses the germ of a plot and is chuck full of clever material. But the thread of the story is dropped in the middle of the act.

The story is supposed to be woven about Winnie, a Vamp, who tries to win the heart of a handsome young aviator despite the presence of twelve other women. How she does it is a treat. The turn affords Miss Lightner ample opportunity to display her many talents, to the best advantage. She sings, dances, gets laughs and shines as the star of the turn all the way through.

The Dancing McDonalds offered two numbers from their old routine as part of the act and stopped the show for the first time, the other instance being when Miss Lightner's rendition of a ballad called for two encores and several bows. In this, she sprang a real surprise, for she displayed a richness of voice and depth of feeling we did not believe her capable of.

Alexander has little to do but lead several numbers with Arnold, and work up some laughs for Miss Lightner. In fact, the remainder of the company is almost passive in comparison to her, for she is all through the act, here, there and everywhere with a laugh, gag or smile. The costuming of the turn, which follows the course of most revues, just a medley of song, dance, comedy and costume, is excellent. S. K.

JANET AND HAMP

Theatre—*Proctor's 23rd St.*
Style—*Singing and Talking.*
Time—*Twenty Minutes.*
Setting—*Special, in Two.*

A man is seen at a piano composing a song when the phone rings and Harry Von Tilzer is supposed to be on the other end. He asks whether the song is finished. The man then leaves the phone open and sings a number, playhis own accompaniment on the piano.

As the phone conversation which follows is being concluded, a French girl enters, looking for a song. The subsequent dialogue is good for a few laughs, following which the girl puts over a French chanson in a manner characteristic of the country of her birth.

The girl then strips to a costume change on stage and the man does a single solo and follows with "Goodbye Frenchy, Goodbye."

The solo is too long, the stalls being most apparent. The man talks too slow and without sufficient vim to keep the act up to the tension set by the girl, although a slight contrast may be permissible. It could stand a couple of good punchy numbers, also. It got over well at the finish and a speech of thanks was made by the girl in both English and French. H. W. M.

LYLE AND EMERSON

Theatre—*Harlem Opera House.*
Style—*Talking and Singing.*
Time—*Seventeen Minutes.*
Setting—*Special.*

A man is seated reading a paper and smoking in the corridor of a hotel, several practical doors being shown in the drop. A girl enters and is about to go to her room. Conversation follows which is bright and good for laughs, but inclined to be a little near the line at times, though well handled.

The girl then goes to her room in a huff, following something the man has said and he calls up the room on the phone, both ends of the conversation being heard. Quite a few laughs followed.

The girl finally accepts an invitation to dine, comes out and a number is put over, the girl talking the first verse and chorus, and the man singing the second.

Some further talk and a neat piece of business with a traveling bag and a small handbag, as they exit, put them over nicely.

This act is different from the usual run and should appeal through its novelty and manner of presentation. H. W. M.

EDDIE RICHARDS & CO.

Theatre—*Keith's Jersey City.*
Style—*Blackface.*
Time—*Fifteen Minutes.*
Setting—*Full Stage and One.*

Eddie Richards, formerly of the team of Bennett and Richards, has a singing and dancing turn, done in burnt cork, which is somewhat similar to the one in which he formerly worked. The opening is a novel one and a distinct surprise. Following the announcement of the act, the lights are dimmed and a stentorian voice is heard off stage. To all appearances the act is to be a dramatic sketch. The idea gains strength when a shot is suddenly heard. Thereupon the curtain rises and a chap in black-face is revealed seated at a table.

This opening won laughs and applause, which were continued when Richards got to work. He is a clever dancer and also scored with several ditties. He is assisted by another blackface comedian who plays the harmonica. A dialogue went over to laughs and the act, as a whole, went well from start to finish. J Mc.

"THE STAGE CARPENTER"

Theatre—*Audubon.*
Style—*Playlet.*
Time—*Twenty-two minutes.*
Setting—*Four, special.*

This playlet can be described as a heart interest drama-letter, with a touch of humor for relief, ably presented by a cast of four men.

The story, briefly, is this. James Crossley owns a traveling dramatic show. Arthur Hope is the star, Dave the stage carpenter and Onita is Hope's valet. Onita and Crossley enter the star's dressing room to find it decorated like the front parlor in a home that is full of children. Crossley, in an ugly mood, is looking for Dave, as the scenery needs refixing. He denounces the idea of celebrating Christmas as "nonsensical kibosh" and tells Onita that if anyone is found making any fuss over Christmas, they will be fired.

Dave, a portly, genial old fellow, then enters and proceeds to further decorate the room, at which he is discovered by Crossley, who warns him not to be found in the room again or he will be fired. Hope enters at this stage of the proceedings and he and Dave indulge in a conversation relative to parenthood, as Hope is about to become a father. Crossley discovers them and fires Dave because he has been found in Hope's room, against orders. Dave explains that he was only reading a letter from his baby girl. Crossley remarks, "any one that even thinks of children in this theatre will be fired."

Whereupon, Hope proceeds to pack up and leave. This, of course, does not please Crossley, as there is a packed house out front, and he remonstrates with Hope, who replies, "on condition that you take Dave back, and take back what you just said about children."

Crossley consents and Dave enters with a telegram which reads: "Born at Bethelem, Pa., on Christmas Day, a boy." This announcement affects Crossley in a peculiar manner and the information that, five years previous, on Christmas, he had lost his wife and baby, is elicited from him. Made human again by a touch of parenthood, he takes Dave back to work with a pay increase.

The closing is very well handled and puts a final touch of appeal into the play. Crossley, Dave and Hope, are seated in a circle and Dave starts to read his child's letter, while the orchestra plays "Daddy, Dear Old Daddy" to a slow curtain. This is an excellent playlet, well acted, and should find plenty of work, for it has a universal heart appeal without being sloppy and oversentimental. Unusual also in present-day sketches, is the absence of female characters. Benny One handles his Jap valet role very well and the other performers, whose names are unknown to the writer, gave good portrayals. S. K.

MELLEN AND RENN

Theatre—*Proctor's 58th St.*
Style—*Musical and Dancing.*
Time—*Eighteen Minutes.*
Setting—*One.*

These two chaps have an opening which is apparently intended to be novel, but which, at this house, completely missed fire. One of the team enters with a violin on which he proceeds to play. He gives a sentimental solo but has difficulty in getting the right key. His partner, a very diminutive fellow, then enters and tells him it is no use trying to disguise himself, whereupon the violin player removes a moustache. This form of introduction met with some applause but not enough to warrant its success.

From this point on, however, the act picked up in speed and at its conclusion had scored one of the hits of the bill.

DRAMATIC and MUSICAL

GEORGE SYDNEY IS "WELCOME STRANGER"; PLAY ITSELF WEAK

"WELCOME, STRANGER." A comedy in four acts by Aaron Hoffman. Produced at the Cohan and Harris Theatre, by Sam Harris, September 13, 1920.

CAST

David Frankel.....David Adler
Bije Warner.....John Adair, Jr.
Clem Beemis.....David Higgins
Gideon Tyler.....Ben Johnson
Seth Trimble.....Edward L. Snader
Eb Hooker.....Charles I. Schofield
Ichabod Whitson....Edmund Breese
Isidor Solomon.....George Sidney
Grace Whitson....Valerie Hickerson
Ned Tyler.....Frank Herbert
Mrs. Trimble.....Isadora Martin
Mary Clark.....Margaret Mower
Esther Solomon.....Mary Brandon
Donegan.....Percival Lennon
Sam.....Jules J. Bennett

Although replete with theatrical strategems which are anything but new and entailing a good deal of hokum, "Welcome Stranger," the new Aaron Hoffman comedy, after a successful run in Chicago, has enough meaty fun to warrant its success for purposes of amusement. It touches on life and its truisms proved entertaining, as well as amusing.

George Sydney, as an old Jewish clothing store proprietor who tries to set up shop in a New England town, where anti-Semitic prejudice runs extremely strong, gave a life-like portrayal which kept the comedy at a high ebb and which also tended to balance the piece whenever it bordered on the edge of incredible theatricality. In spots that might otherwise have proved weary and unconsciously offensive, Sydney projected his drole character into the breach to hearty and spontaneous gusts of laughter.

Sydney's performance in many respects might be compared to that of Barney Bernard of the "Potash and Perlmutter" series, although the portrait of Solomon is not quite the same as that of either Potash or Perlmutter. In fact, the work of Sydney was so good that it proved even better than the piece itself, which is saying a great deal, as "Welcome Stranger," is a source of some good entertainment.

Although he is at first spurned in his efforts to horn into the staid old New England community, Solomon perseveres and, before the close of the piece, the one-horse town is transferred by the genius of the hero and his partner into a paradise of bright illumination.

Much of the dialogue is smart and brisk and none of it seems unnaturally forced. The cast is adequate throughout, John Adair, Jr., doing especially well with a bit. But the piece, as a whole, is in reality George Sydney, who helps the audience overlook a good many of the things that might otherwise prove trite and out of place.

LOUIS MANN OPENING 27TH

A. H. Woods will present Louis Mann in "Undesirable Friends," the new comedy by Samuel Shipman and Victor Moore, at Atlantic City on September 27. The New York premiere will take place early in October. In support of Mann will be Howard Lang, Lucille Watson, Robert Bruce, Alma Belwin, and Arleen Hackett.

WORKING ON CAWTHORN SHOW

Charles Dillingham has started rehearsals of "The Half Moon," the cast of which he has already completed. Joseph Santley, Oscar Shaw, Maude Eburne, Ivy Sawyer, May Thompson, William Ingersoll, Herbert Sparling, Charles Lawrence, Edna May Oliver, Elaine Palmer, and Virginia Shelby will appear with Joseph Cawthorn.

NEIGHBORHOOD PLAYERS "SET"

The Neighborhood Players will inaugurate a preliminary repertory season of three months at the Neighborhood Playhouse in Grand street on October 9, with Galsworthy's drama, "The Mob." It will run for four weeks, with performances every evening except Monday and with matinees on Saturday.

In November "The Whiskey Well," a folk fantasy by F. H. Rose, will receive a hearing. The play comes to New York direct from Miss Horniman's Manchester Company and the principal part will be played by Whitford Kane.

Beginning at Christmas, the Playhouse will resume its policy of week-end performances only. The Festival Dancers may then revive their ballet, "La Boutique Fantasque."

Other pieces the Neighborhood folk are to present during the Winter and early Spring include "The Harlequinade," by Granville Barker; "A Fool and His Money," the work of Laurence Housman; Miles Malleson's "Young Heaven," and "The Lover," for which G. Martinez Sierra is responsible. In February the Playhouse and the Festival Dancers will get their heads together and produce in association "Salut au Monde," a fantasy based on the poem of Walt Whitman, with music especially thought up for the piece by Charles Griffes.

GUILD HAS TWO MORE PLAYS

The plans of the Theatre Guild for the season, made known Monday, includes two works not previously announced. These will be "John Hawthorne," an American play by a writer whose identity is not revealed, and A. A. Milne's "Mr. Pim Passes By," a comedy recently played for a year or more in London.

The Guild, as already announced, will begin its third season at the Garrick on October 4 with the production of "The Treasure," by David Pinski. The cast will include Dudley Digges, Helen Westley, Fred Eric, Walter Geer, Erskine Sanford, Henry Travers and Celia Adler. Shaw's "Heartbreak House" will be the second production, probably opening in November.

"MECCA" PRINCIPALS SET

Morris Gest, early this week, announced the cast for "Mecca," the Oriental music extravaganza by Oscar Asche, which will open at the Century Theatre on Monday night, October 4. There will be 400 people in the company and the list of principals includes Gladys Hanson, Hannan Toback, Kate Mayhew, Ida Mulle, Genevieve Delora, Audrey Anderson, Martha Lorber, May Poth, Margaret Brodnar, Elizabeth Talma, Lionel Braham, Herbert Grimwood, John Doran, Orville Caldwell, John Nicholson, Thomas Leary, Harold Skinner, John Pierson, Robert Rhodes, Julian Winters, Richard Schwindler, Basil Smith and Lionel Chalmers. There will be a ballet of sixty dancers.

REHEARSING BOSTON PLAY

"The Outrageous Mrs. Palmer," by Harry Wagstaff Gribble, has been placed in rehearsal by the Shuberts. Mary Young will portray the leading role.

This piece was opened last Spring by the Shuberts at the Arlington Theatre, Boston, and ran for several weeks. Since its closing, Miss Young has played several weeks in vaudeville.

QUARREL OVER LOCKLEAR ESTATE

FORT WORTH, Tex., Sept. 18.—A contest over an appointment of an administrator for the estate of Omar Locklear, aviator, who was killed in an airplane accident, has begun here.

PALISADES CLOSES SEPT. 26

The longest season that Palisades Amusement Park has ever enjoyed will be brought to a close Sept. 26.

"ONE" IS ANOTHER DELVE INTO PSYCHIC BY DAVID BELASCO

"ONE." A drama in three acts by Edward Knoblock. Presented by David Belasco, at the Belasco Theatre, Monday evening, September 13, 1920.

CAST

Dr. Noah Petch.....Randle Ayrton
Theodore Beverley
Philip Desborough
Michael Jaffray.....Martin Lewis
Bert Mason.....Theodore Babcock
Pearl Delgado } .....Frances Starr
Ruby Delgado }
Mrs. Henry P. Howland
Marie R. Burke
Mrs. Delgado.....Clara Sidney
Katie.....Daisy Belmore
An Elevator Girl.....Lulu Ayrton

David Belasco has again turned to the psychic. On Monday night of last week, "One," a somewhat interesting, though utterly preposterus drama, was presented under his direction at the Belasco Theatre. Whether or not this play will achieve the popularity of "Peter Grimm" or "The Case of Becky," is problematical. However, it is timely, well staged and excellently acted by Frances Starr and a capably supporting company.

Edward Knoblock is the author. He has proven a tale about two contradictory creatures who inhabit the same body. They are twin sisters. Ruby is a concert pianist dependent upon her sister Pearl for her inspiration. The former is in New York, about to embark upon her career. She is possessed of a wonderful technique, but the soul of her music lies in the telepathic influence of the less brilliantly gifted Pearl with whom she is able to communicate at will.

Pearl is in London. There she meets and falls in love with a man and, as a result, the musical genius of the Ruby changes to only cold and soulless technique. The sister in London becomes telepathically conscious of the danger in which the absent twin now stands. In consequence, Pearl gives up both life and lover in a supreme sacrifice, so that her sister's ambitions may be realized.

Frances Starr plays the dual role of the sisters Pearl and Ruby. Randle Ayrton was excellent in the role of Dr. Petch. Philip Desborough, however, was rather conspicuously ineffective in the role of a gentlemanly villian.

NEW FIRM HAS SHOW

Orion and Colby Productions, incorporated last week, for its first presentation to the theatre-going public will offer "The Temptation of Eve," which will open at one of the Broadway houses on October 4. It is now in rehearsal. The book of the show is the work of George W. Colby, who adapted it from the Hungarian of Joseph Kovalchik. The original version was "Eva Kisertessi." The music is by Anna Lambert Stewart and the lyrics by Alex Gerber. The cast will include Lenore McDonough, Thomas Conkey, Desiree Lubowska and Olin Howland.

PUTS IN ROAD SHOWS

WHEELING, West Va., Sept. 16.—Patrick F. Liddy, manager of the Plaza Theatre, here, has announced a change in policy for that house. Beginning September 27, it will play a split week of road attractions and vaudeville. The first show to appear under the new policy will be "Up in Mabel's Room." The vaudeville bills will consist of six acts.

TWO KLAW SHOWS REHEARSING

Two of Mark Klaw's coming productions are now in rehearsal. Mr. and Mrs. Coburn are rehearsing "French Leave," and Otto Kruger is at work on "Sonya."

N. Y. "SPECS" IN PHILLY

PHILADELPHIA, Sept. 19.—New York ticket brokers and speculators are invading Philadelphia, according to the police here, and with the opening of the new season are operating openly in defiance of the law.

Despite the fact that the police, acting upon numerous complaints, are keeping a close watch over the Garrick, Lyric and Forrest theatres, speculators, stationed near the doors of these houses, are plying their trade as openly as of old and, apparently, making money.

The speculators make no attempt to conceal their work, but, on the contrary, make themselves conspicuous by buttonholing patrons entering theatres. Their general scale of prices are $1 a seat over the box office rate, but fluctuate.

OPERA DEAL NOT SETTLED

Edward Ziegler, assistant general manager of the Metropolitan Opera Company, returned from London last week, where he had been looking into the possibilities of sending his company abroad for a Spring session. It was reported several months ago that Sir Thomas Beacham, director of Covent Garden, had urged Otto Kahn, president of the board of directors of the Metropolitan, to see that the company arrange a season in London next Spring. According to Ziegler, although such a thing is possible, nothing definite has been decided upon. Gatti Casazza will return from Italy on October 10, after which a meeting will be held and the matter carefully considered.

GEST MOVING TO CENTURY

Morris Gest and his office staff have taken up headquarters in the Century Theatre prior to and in preparation for the coming production of "Mecca," to open October 4th.

An entire floor has been taken over, where Gest will occupy offices during the run of the spectacle.

Rehearsals are now under way, with E. Lyall Swete, general stage director, Frederick Kaufman, technical director, and Michel Fokine, ballet director.

NEW THEATRE ON BROADWAY

A new theatre is to be built by Michael Friedman at the corner of Broadway and 139th Street, according to plans filed this week in the office of the Manhattan Bureau of Buildings. The house is to cost $450,000, have a frontage of 99.11 feet on Broadway, and 233.9 feet on 139th Street. Its seating capacity will be 2,331. The front of the theatre will be occupied by stores.

COHAN LEASES HUDSON

George M. Cohan has taken a lease of the Hudson theatre from October 11 to June 1st.

"The Meanest Man in the World" will be the initial attraction, with Marion Coakley, Frank Thomas, Alice Carroll, Hugh Cameron, Elwood Bostwick, Ralph Sipperly, John T. Doyle, Pete Raymond and Edward O'Connor in the principal roles.

JAP STUDYING BUSINESS HERE

Kadzuwo Iwamura, a member of the technical staff of the Imperial Opera, Tokio, is in the United States by special permission of the Emperor of Japan, to study the scenic effects in use in playhouses here. He visited the Hippodrome last week, and, after seeing the performance of "Good Times," was taken back stage for a study of the mechanical effects used.

DARE-DEVIL AIRMAN HURT

SYRACUSE, Sept. 18.—"Tex" McLaughlin, a daredevil airman, while giving an exhibition at the State Fair, was seriously injured here last week in attempting the feat of transferring himself from one plane to another by means of a rope ladder. He fell to the ground.

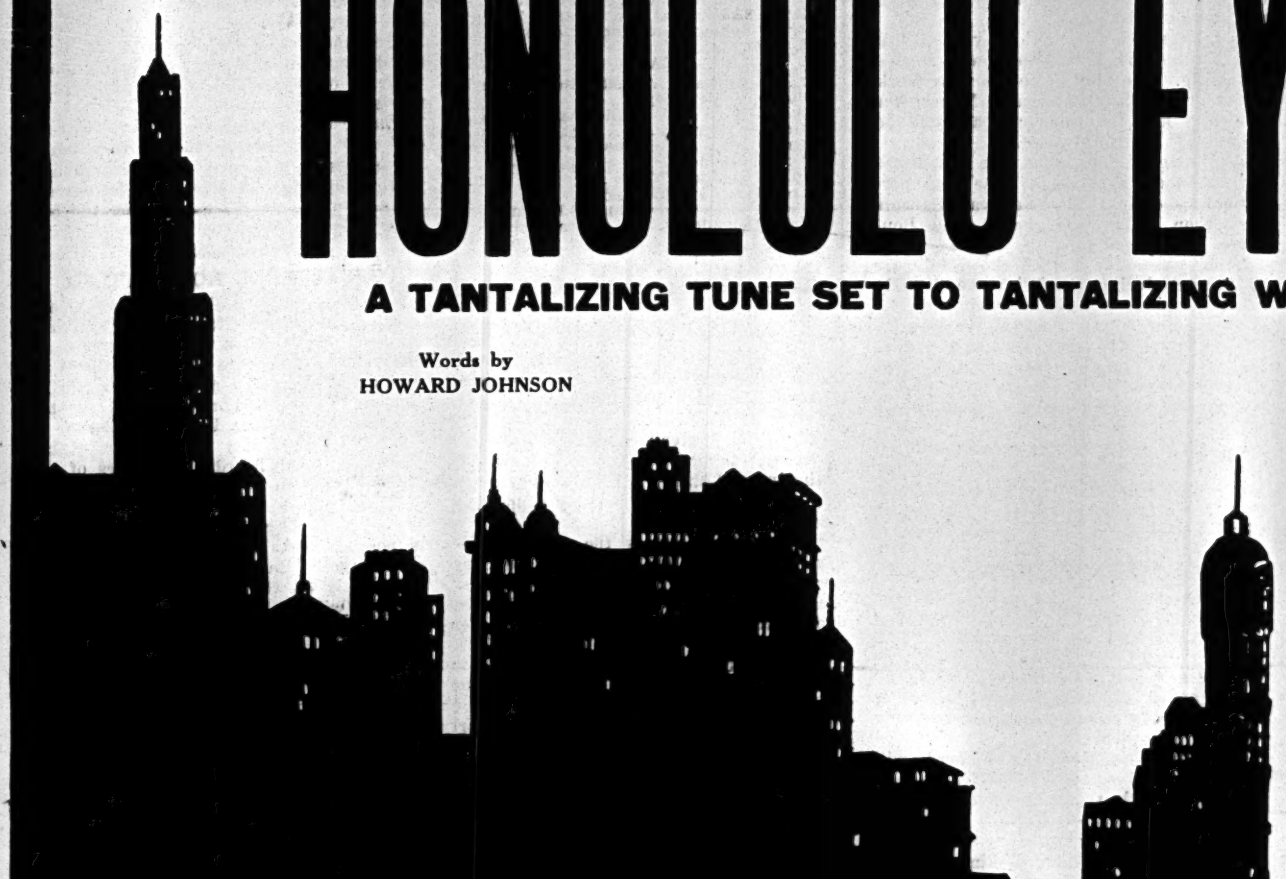
ALL NEW YORK IS APPLAUDING THESE FEIST HITS

HONOLULU EYES

A TANTALIZING TUNE SET TO TANTALIZING WORDS

Words by
HOWARD JOHNSON

Music by
VIOLINSKY



"You can't go wrong with any 'Feist' Song"

CAN'T SIDE TRACK THIS ONE
IT'S A REAL NATURAL HIT

I'M IN HEAVEN WHEN I'M IN MY MOTHER'S ARMS

GROWING MORE POPULAR EVERY DAY

NOW IS THE TIME TO SHARE IN ITS POPULARITY

LYRICS BY HOWARD JOHNSON & CLIFF HESS

MUSIC BY MILTON AGER

TORONTO
193 Yonge Street

BOSTON
136 Tremont Street

NEW YORK
711 Seventh Avenue

NEW ORLEANS
115 University Pl.

LOS ANGELES
Alhambra Building

SAN FRANCISCO
Pantages Theatre Building

LEO FEIST, Inc.
711 Seventh Ave. New York

CHICAGO
Grand Opera House Building

PHILADELPHIA
Globe Theatre Building

ST. LOUIS
Columbia Building

MINNEAPOLIS
216 Pantages Building

KANSAS CITY
Gayety Theatre Building

PITTSBURGH
Savoy Theatre Building

VAUDEVILLE BILLS
For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY.

Palace—Monroe & Grant—Robert E. Keane—Ye Song Shoppe—Leon Errol & Co.—Sylvester Schaffer—Phil. Balor—Grace Nelson—Gordon & Ford.

Riverside—I. & J. Kaufman—Morris & Campbell—Creole Fashion Plate—Thomas E. Shea & Co.

Colonial—Dooley & Sayles—Wilton Sisters—LaFrance & Kennedy—Ed. Morton—4 Marx Bros.—Robbie Gordone.

Alhambra—Ransdell & Deyo—Eddie Leonard—Mary Marble & Co.—Mizzan Troupe.

Royal—Joe Laurie—Mr. & Mrs. Norcross—Marshall Montgomery—Kranz & LaSalle—Little Cottage—Ameta—Martinetti & Sylvester—Rome & Gaut—Grace Nelson—Ed. Janis Rev.

Jefferson—Winstons' Water Lions — Herman Timberg—Toney & Norman.

Hamilton—Davis & Pelle—Corinne Tilton Rev.—Santos & Haynes—Dolly Kay—Albertina Rasch & Co.

BROOKLYN, N. Y.

Orpheum—Tony—Raymond Bond & Co.—Elinore & Williams—4 Ortons—Topics of Day.

Bushwick—Merritt & Bridwell—Al. Raymond—Will Oakland—Pedestrianism—Larry Harkins—Topics of Day.

ATLANTIC CITY.

Keith's—Lee Children.

BUFFALO.

Shea's—Dippy Diers & B.—Herschel Henlere & Co.—Betty Domner Co.—Herbert Brooks—Enos Frazere.

BOSTON.

Keith's—Val & Ernie Stanton—Patricola—Jas. J. Morton—The LeGrohs.

BALTIMORE.

Maryland—LaToys Models—Ed. E. Ford—Mason & Cole—W. Ebs & Co.—Gibson & Connelli—Nonette—Lightners & Alex.—Equilli Bros.

COLUMBUS.

Keith's—ReKoma—Sheldon & Daley—McGrath & Deeds—C. & F. Usher—Joe Cook—McConnell Sisters—Anger & Packer—Sylvia Loyal.

CLEVELAND.

Hippodrome—Pope & Uno—Lew & Paul Murdock—Francis Renault.

CINCINNATI.

Keith's—Barbette—Weeks & Baron—Kelly & Pollack—Kinney & Corrine—Harry Breen—Fall of Eve.

DETROIT.

Temple—Wheeler 3—Gertrude Dudley & Co.—Eddie Ross—Carney & Rose—Swift & Kelly—Marmein Sis. & S.—Chic Sale—The Pilmers.

DAYTON.

Lyric—Young & April—Burke & Durkin—Bartram & Saxton—Jas. Thompson & Co.—Hands Up—Fritzi Scheff—Anna Chandler—Worden Bros.

ERIE.

Colonial—7 Honey Boys—Nora Norinne & Co.

GRAND RAPIDS.

Empress—Margot & Francis—Alexandria—Marie Nordstrom.

HAMILTON, CAN.

Lyric—Watsons Dogs—Sissle & Blake—Vernon Stiles—Amoros Sisters—Marlettes Mannikins—Roye & Rudoc.

INDIANAPOLIS.

Keith's—Hugo Rio—Rajah—Demarest & Collette—Juletto—Trixie Friganza.

LOWELL.

Keith's—Sybil Vane—Stephens & Hollister—Bessie Remple & Co.—Bert Kenny—Mack & Lane—Musc. Johnsons—Samsed & Marion.

LOUISVILLE.

Mary Anderson—Jane Dillon & Co.—Kharum—Jack Osterman—Hilda Carling & Ballot—Lucille & Cockle—Winter Garden Girls—Matthews & Ayers.

MONTREAL.

Princess—Yule & Richards—8 Vassar Girls—Tracey & McBride—Dennis Sisters—Clark & Bergman—Miller & Lyles—Chas. McGood & Co.

OTTAWA.

Dominion—Mme. Ellis & Co.—How About You—Coogan & Casey—Leonore Kern & McConnell & Austin—Polly & Os—Nathan Bros.

PORTLAND.

Keith's—John S. Blondy—Mason & Keeler—Lane & Moran—Lydia Barry—L. B. Dryer.

PHILADELPHIA.

Keith's—The Vivians—Greenley & Drayton—Ed. Hill—Harry J. Conley—Harry Holman & Co.—Fay Marbo—Patricola & Mason—Belle Baker—4 Lamy Bros.

PROVIDENCE.

Keith's—Dancing McDonalds—Henry Santry & Band—A. C. Astor—Beatrice Herford—Lambert & Ball.

PITTSBURGH.

Davis—Francis Pritchard—Paul Decker & Co.—Cathedral Singers.

ROCHESTER.

Temple—Samaroff & Sonia—Young & Wheeler—Casey & Warren—Sully & Mack—3 Kitimuras—Laura Pierpont & Co.—Ethel Hopkins—Sully, Rogers & Sully.

SYRACUSE.

Keith's—Rose Clare—Lydell & Macy—Anderson & Yvel—Bert Errol.

TORONTO.

Shea's—Raymond Wilbert—Bert Fitzgibbon—Margaret Padula—Big City 4—Denishawn Dancers—Galletti's Monks.

TOLEDO.

Keith's—Patrick & Otto—Arnold & Lambert—Margaret Taylor—Haunted Violin—Bob Hall—Geo. Kelly & Co.—Bally Hoo Trio—Scanlon Dennis Bro. & S.—Topics of Day.

WASHINGTON.

Keith's — Zomah — Bradley & Ardine — Emma Carus & Co.—Ruth Roye—Lorimer Hudson & Co.—Topics of Day.

WILMINGTON.

Garrick—Kara & Sheck—Kafka & Stanley—Ross Wyse 3.

YOUNGSTOWN.

Hippodrome—Frank Hurst—Carl Emmys Pets—Wilbur Mack & Co.—Ene Cansinos—Josie Heather & Co.—Ronair & Ward.

ORPHEUM CIRCUIT

CHICAGO.

Majestic—Harry Watson Co.—Valerie Bergere Co.—Morgan & Gates—Olsen & Johnson—E. & P. Valentine—Wm. Mandell & Co.—Lazier Worth Co.

CALGARY.

Orpheum—Flirtation—Herman & Shirley—Reed & Tucker—Mullen & Francis—Morgan & Kloter—J. & E. Mitchell.

DULUTH.

Orpheum—Barr Twins—Bobbie & Nelson—Daisy Nellis—Kellam & O'Dare—Herbert Trio—J. & N. Olms—$5,000 a Year.

DES MOINES.

Orpheum—Bothwell, Browne Co.—Homer, Miles & Co.—J. & M. Harkins—Grant Gardner—Royal Gascoignes—McCormack & Irving.

DENVER.

Orpheum—The Love Game—Oliver & Olp—Dave Harris—Orren & Drew—Arco Bros.—Duffy & Sweeney—The Champion.

KANSAS CITY.

Orpheum—Spirit of Mardi Gras—Henri Scott—Kane & Herman—Laurel Lee—Dainty Marie—Jap the Wise Hound—Bronson & Baldwin.

LOS ANGELES.

Orpheum—The Love Shop—Edw. Marshal—Nelson & Cronin—Davis & Chadwick—Jack Trainor & Co.—Chas. Kenna—Challen & Keke—Lovett's Concentration.

LINCOLN.

Orpheum—Georgia Campbell & Co.—Bevan & Flint—Raymond, Wylie & Co.—Roy La Pearle Co.—Horlick & Sarampia Sisters—Gonne & Albert.

MINNEAPOLIS.

Orpheum—Blossom Seeley & Co.—Leipzig—Hunting & Francis—Claud & Marion—Willie Hale & Bro.—Ward & Dooley—Bert Baker & Co.

NEW ORLEANS.

Orpheum—Doree's Operalogue—Gene Greene—Hungarian Rhapsody—Mahoney & Auburn—Mlle. Rialto—Beck & Swan—Johnny Burke.

OMAHA.

Orpheum—The Sirens—Gardner & Hartman—Nelson & Barry Boys—Willie Mahoney—Diaz Monks—Hayataka Bros.—Pilcer & Douglas.

OAKLAND.

Orpheum—Under the Apple Tree—Frank Wilcox & Co.—Primrose Four—Seven Tracks—Wallace Galvin—Elly—Coley & Jackson.

PORTLAND.

Orpheum—Sheilah, Terry & Co.—Adler & Dunbar—Clifford & Wills—J. Ros. Johnson & Co.—La Graciosia—Welch, Mealy & Montrose—Asaki & Taki.

SIOUX CITY.

Orpheum—Reddington & Grant—Yates & Reed—Rubeville—Solly Ward—Nellie Nichols—Man Off Ice Wagon—Maker & Redford—Henrietta Crosman & Co.—Ford & Cunningham.

ST. PAUL.

Orpheum—Kitty Gordon—Jack Wilson & Co.—Resista—Jeanette Childs—Danoise Sisters—Buch Bros.

SAN FRANCISCO.

Orpheum—Bits & Pieces—Neal Abel—Stanley & Birnes—The Briants—Lawton—Carlton & Ballew—McFarland Sisters.

SALT LAKE CITY.

Orpheum—Singer's Midgets—Marie Gasper—Wilson & Larsen—Jenks & Allen—Four Aces—Modern Simon Legree.

SACR. & FRESNO.

Orpheum—Emma Haig & Co.—Cahill & Romaine—Sidney Phillips—"Follow On"—Miss Ioleen—Reno—Jackie & Billie.

SEATTLE.

Orpheum—Harry Fox & Co.—Will Shone—3 Lordons—Dewey & Rogers—Wallis, Clarke & Co.—4 Harmony Kings—Wastiska & Understudy.

VANCOUVER.

Orpheum—Musicland—Lord, Chester & Co.—Story & Clark—Rose & Moon—Tuck & Claire—Powers & Wallace—Chas. Henry's Pets.

WINNIPEG.

Orpheum—Varieties of 1920—Glenn & Jenkins—McCormack & Wallace—Emily Darrell—DeKock Troupe—F. & M. Britton.

PANTAGES CIRCUIT

WINNIPEG.

Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—Four Renees—Schwartz & Clifford—Sweet Sweeties.

REGINA AND SASKATOON.

Pantages—Selma Braats—Rubini Ross—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.

EDMONTON.

Pantages—Pop Poulli—Lincoln Vernon—Perry Bussey—Six Venetian Gypsies—King & Irwin—Four Fantimos.

CALGARY.

Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

GREAT FALLS AND HELENA.

Pantages—Girl in the Air—Devore & Taylor—Schwarz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

BUTTE.

Pantages—Fulton & Mack—Charles Moratti Co.—Saint & Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

SPOKANE.

Pantages—Lamb's Manikins—Gaylord & Herron—Winter Garden Four—Dancers Supreme—Lorens & Wood—Six Harlequins.

WALLA WALLA AND N. YAKIMA.

Pantages—Clemenso, Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.

SEATTLE.

Pantages—Wire & Walker—Renshaw & Avery—Rigdon Dancers—Cooper & Ricardo—Rising Generation.

VANCOUVER.

Pantages—Lady Alice's Pets—Will & Mary Rogers—Lew Welch & Co.—Three White Kuhns—Mammy's Birthday.

VICTORIA.

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Doner—Little Cinderella.

TACOMA.

Pantages—Larue & Dupree—Coleman & Ray—Elm City Four—Revue de Luxe—Page & Gray—Four Hursleys.

PORTLAND.

Pantages—Mack & Williams—Stuart & Wood—Howard & Field—Golden Bird—Jarrow—Clark's Hawaiians.

TRAVEL.

Pantages—Bosine & Brown—Taylor & Frances—Barney Williams & Co.—Ward Bros.—Anna Maybelle and Jazz Band.

SAN FRANCISCO.

Kretoka—Davis & McCoy—Jim Reynolds—Sheldon & Haslan—Klass & Terman—Little Cafe.

OAKLAND.

Pantages—Bell & Gray—Ushers Quartette—Sol Bernes—Vera Bert & Steppers—Harris & Manion—Gautier's Bricklayers.

LOS ANGELES.

Pantages—Alaska Duo—Noodles Fagan & Co.—Jean Barries—Frank Stafford & Co.—Demichelle Bros.—Thirty Pink Toes.

SAN DIEGO.

Pantages—Schepp's Circus—Bargo & Richards—Josophine Davis & Co.—Harvey Heney & Grace—Kremlin of Moscow.

LONG BEACH.

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Submarine F-7.

SALT LAKE.

Pantages—Prince & Bell—Jack Reddy—Jan Rubini & Co.—Dobbs, Clark & Dare—McKay's Scotch Revue—Sheldons.

OGDEN.

Pantages—Misuma Japs—Louise Gilbert—Fred Weber—Somewhere in France—Pearson, Newport & P.—Gautier's Toy Shop.

DENVER.

Pantages—Degon & Clinton—Manning & Lee—Brierre & Ning—Coakley, Dunlevy Co.—Alice Manning—Odiva.

TRAVEL.

Pantages—Van & Emerson—Challis & Lambert—Douglas Dancers — Griff — Senator Murphy—Doree's Celebrities.

F. F. PROCTOR CIRCUIT

Week of September 20

NEW YORK CITY.

81st St.—Sylvia Vance—Brown & O'Donnell—Catherine Calhoun—10 Vassar Girls—Daly & Berlew—Dunham & O'Malley.

5th Ave. (First Half)—Murray Girls—Craig & Wadsworth—Janet of France—Clinton & Rooney—Jas. Thornton—Bob & Tip—Weston & Meldey Ch.—Donald Sisters. (Last Half)—Beginning of the World—Fox & Ward—Revue Noel Co.—Ovandos—Phil Baker—Hayden & Ercell.

Harlem Opera House (First Half)—Temple Four—Fox & Ward—Will Ward Girls—Beginning of the World—Butler & Parker—Bernard & Meyers. (Last Half)—Dancing Hagens—Warren & Mable—Chas. L. Fletcher—Bob Heath Co.

Broadway—Ed. & Birdie Conrad—Mr. and Mrs. Wilde Co.—Herman & Timberg—Leon Errol Co.—Ward & King.

125th St. (First Half)—Mme. Ellis Co.—Meredith & Snoozer—Ovandos—Phil Baker—Hayden & Ercell—Chandon Trio. (Last Half)—Walter Manthey C.—Harry L. Mason—Weston & Melody Charmers.

58th St. (First Half)—Norton & Wilson—Basin Lynn Co.—Al. B. White—Walt. Mantley—Sampsel & Leonhard—Camilla's Birds—Business Is Business. (Last Half)—Ashley & Dietrich—Bobby Folsom — Saxton & Farrell — Indoor Sports — Parshleys.

Regent—Guiran & Marguerite—Briscoe & Rauh—Wilton Sisters—Robt. Emmett Keane—Pickfords.

23rd St. (First Half)—Dancing Hagens—Anthony & Arnold—Violet Dale—Liberty Girls—Warren & Francis. (Last Half)—Bernard & Myers—Howard & Sadler—Kelly & Walton—Cliff Clark Co.

Yonkers (First Half)—Bobby Folsom—Ashley & Dietrich—Black & White Revue—Indoor Sports—Jim & B. Morgan—Pique & Pellows. (Last Half)—Sampsel & Leonhard—Basil Lynn—Al. G. White—On 5th Ave.—Camilla's Birds.

Mt. Vernon—Santley & Norton—Wilke & Wilkins — Rose Revue — Armond Kaliz — Chas. Fletcher—Baroness De Hollus.

BROOKLYN, N. Y.

Greenpoint (First Half)—Cunningham & Bennett—Larry Harkins—Clairmont Bros.—Marie Russell—Aileen Bronson. (Last Half) — Clinton & Rooney—Liberty Girls—Kelly & Post—Janet of France—Butler & Parker.

Prospect (First Half)—Revue Noel Co.—Howard & Saddler—Warren & Mable—Harry L Mason—On 5th Ave—Lester & Chiyo. (Last Half)—Wilkins & Wilkins—Will Ward & Girls—Aileen Brownsen Co.

Flatbush—Cartwell & Harris—Donovan & Lee—Trip to Hitland—McLellon & Carson—Saranoff & Jovo—Redford & Winchester.

ALBANY.

(First Half)—Douglas Family—Coring Arbuckel—Natural Voice—Haig & Lavere—Some Bab. (Last Half)—Grahams Marionettes—Jennie Middleton—Chas. Roogers & Co.—Gillen & Mulcahy—Japanese Honeymoon.

AUBURN.

(First Half)—Clown Seal—Evans & Miller—Boarding School Girls—Burns & Wilson—Solti Duo & Walter Broshe. (Last Half)—Aloha & Girlie—Walton & Marshall—On the Mississippi—Stevens & Brunnelle—Ruth Curtis & Jazz Band.

ALLENTOWN.

(First Half)—W. S. Harvey—Franklin & Firmin—Walter Fenner—Broadway Four—Black & White Revue. (Last Half)—Paulett Ray—Joe Armstrong—Farrell Taylor—Ryan & Bronson—Mildred Holliday Co.

ALTOONA.

(First Half)—Roya, Sidney Co.—Dixie Four—Downing & Bunn Sisters—Tommy Gordon—Grazer & Lawlor. (Last Half)—Clinton Sisters—Mellen & Renn—Dear Dr.—Duffy & Mann—Wheeler Trio.

BINGHAMTON.

(First Half)—Van & York—Carbenel & Natal—Welton & Marshal—Roberts & Boyne—Gallagher & Foos—Charlotte Hough—Bud Snyder Co. (Last Half)—May & May—The Owl—Colonial Trio—Life—Baldwin & Sheldon—Cummings & White.

BRISTOL.

The Braminis—Weber, Beck & Frazer—Whitney & Wilson—Anderson & Goines—Page, Hack & Mack.

CANTON.

Parker Bros.—Al. Conrad Co.—Gil Mack & Girls—Lew & Paul Murdock—B. McDermott—Artcraft Revue.

CHESTER.

(First Half)—Bernivic & Baes—Henry & Moore—Buddy Walker—The Century Girls. (Last Half)—Reilly, Shetts & Clark—J. C. Lewis & Co.—Marshall & Connors—The Century Girls.

ELMIRA.

(First Half)—May & May—Cummings & White—Jack Marley—The Owl. (Last Half)—Van & York — Bert Stoddard — Charlotte Hough—Bud Snyder Co.

ELIZABETH.

(First Half)—Schwarz Children—Saxton & Farrell—Marchante—Bobby Heath Co.—Movie Girls & Bobby—Mabel Burke—Santley & Norton—Kalis.

EASTON.

(First Half)—Paulett & Ray—J. Armstrong—Farrell & Taylor—Ryan & Brownson—Mildred Holliday. (Last Half)—W. S. Harvey—Franklin & Firmin — Walter Fenner — Broadway Four—Black, White & Useless.

GLOVERSVILLE.

(First Half)—Jim Bartelle—DePage & Yorkov Sisters — Foley & LaTour — Life — Baldwin & Sheldon—McIlyar & Hamilton. (Last Half)—Jason & Harrigan—Evans & Miller—Boarding School Girls—Sully Rogers & Sully.

GREENFIELD.

Collins & Hill—Winkle & Dean—Davis S. Hall—Ferman & Nash—Black Dots.

HAZELTON.

(First Half)—Alonzo Cox—Etan & M. Laurel—Marshall Connors—Decorators. (Last Half)—Al. Jerome—Henry & Moore—Clara Howard—Bernice & Bros.

HARRISBURG.

(First Half)—Clinton Sisters—Mellen & Renn—Dear Dr.—Duffy & Mann—Wheeler Trio. (Last Half)—Royal Sidney—Dixie Four—Downing & Dunnin Sis.—Tommy Gordon—Fraser & Lawlor.

ITHACA.

Canaris & Cleo—Carbonel & Natal—Gallagher & Foley—3 Nasses.

JERSEY CITY.

(First Half)—Kelly & Post—Zelda Jantley—Musical Whallens—Newkirk & Payne Girls—Taylor Edward & Them.—Kimberly & Page—Morrison Nash & Co.. (Last Half)—Temple Four—Rose Revue—Helen Gleason Co.—Clairmont—Jas. Thornton.

LANCASTER.

(First Half)—Creole Revue—Al. Jerome—Holliday & Willette—Ross Wise Co. (Last Half)—J. & J. Field—Arthur May & Kidduf—Buddy Walker—Mandell Co.

McKEESPORT.

(First Half)—Eddie Badger—Bernice & Van—Overholt & Young—Duncan & Lynn—Clifford Wayne Trio. (Last Half)—Chas. Drew Co.—Violet & Charles.

MONTREAL.

La Petite Jenne Co.—Monohan Co.—McConnell & Austin—Brenks Models.

MIDDLETOWN.

Janos & Siegal—Loring & Lessig—Mildred Heyward—Trennelle Trio.

NEWARK.

(First Half)—Francis Ke—Marion Brins—Rome & Gaut—Marx Bros.—Cicco Inn—Kordon Girls—Bobby O'Nell—Flo Lewis—Muloon Franklyn. (Last Half)—Chas. Martin.

NORTH ADAMS.

(First Half)—Scamp & Scamp—Winkle & Dean—Mildred Hayward—Herman & Nash—Black Dots. (Last Half)—Freda Berkof—Scott & Bortin—Jack McGowan & Co.—Devora Zemater.

NEW BRITAIN.

(First Half)—Forest & Singleton—Hank Brown—Weber, Beck & Frazer—Page, Hack & Mack. (Last Half)—Carroll Sturgis—Pollar—Anders & Cotier—Southern Four.

NEW LONDON.

(First Half)—Rong & Galloway—Eddie Cassidy—Loring & Lessig—Anderson & Goine—Marguerite & Alvares. (Last Half)—Kartelle—Wild & Sadalia—Hank Brown—McCowan & Cheney.

PITTSBURGH.

Karuso—Lark Lanning—McLoughlin & Evans—Ada Talbot & Co.—Thorndike & Curran—Quillan Trio—Silver & Brown.

PATERSON.

Hazel Harrington Co.—Debutanttes—Thames Bros.—Innis & Ryan—Watts & Hawley—Brown & Simpson.

PITTSFIELD.

(First Half)—Pollard—Whitney & Wilson—Austin & Allen—Arthur Whitland—Three Dolce Sisters. (Last Half)—Scamp & Scamp—Rose Berry—Rond & Gallaway—Burns & Wilson.

PAWTUCKET.

(First Half)—Edward E. Ford—Murray Girls—3 Buddie—Spanish Goldinis. (Last Half)—Married Via Wireless—Arthur Terry.

PASSAIC.

(First Half)—O'Donnar Keyes—Helen Vincent—Corner Store—Cleveland & Foy—Chas. A. Glocke. (Last Half)—McInyar & Hamilton—Morin—Les Marchantes—Holliday & Willette—J. & Loring Als.

PHILADELPHIA, PA.

Stone—Pederson Bros.—Bennett & Lee—Fox & English—Lucky & Harris—Sweetest Girl.

Girard (First Half)—Curry & Graham—Ungary Romahy—Arthur May & Kilduff's—Jack & T. Weir—Mantell & Co. (Last Half)—Alonzo Cox—Raymond & Lynn—Mooney & Conroy—Taylor Howard & Troupe—Rose Wise Co.

ALLEGHENY.

Green & Myra—May Hunt—Dunbar & Turner—Hall Bros.

Grand Opera House—Kara & Jit—Loney Haskell—Pierce & Goff—Mason & Cole—Foster Ball Co.—Ada Talbot & Co.

Grand St.—Glockers—Maxime Bros. & Bobby—Winton Bros.

(Continued on Page 30.)

HARRY J. CONLEY

With NAOMI RAY

IN

"RICE and OLD SHOES"

By GRACE RYAN — Rep. ROSE & CURTIS

B. F. KEITH

Oct.	4th, Buffalo		20th, Cleveland	Mar.	7th,	
	11th, Toronto		27th, Cincinnati		14th, Pittsburgh
	17th, Montreal	Jan.	3rd, Louisville		21st, Columbus
	25th, Ottawa		10th, Indianapolis		28th,
Nov.	1st, Hamilton		17th, Dayton	Apr.	4th, South
	8th, Lowell		24th, Toledo		11th, "
	15th, Portland		31st, Grand Rapids		18th, "
	22nd, Providence	Feb.	7th, Detroit		25th, "
	29th,		14th, Rochester	May	2nd, "
Dec.	6th, Albany		21st, Erie		9th, "
	13th, Syracuse		28th, Youngstown		16th, "

RAY SHERWOOD Says:

IF YOU ARE LOOKING FOR A CROONY TUNY MELODY WITH A WONDERFUL SWING, ONE YOU CAN SING OR DANCE TO AND LEAVE THEM HUMMING AND WHISTLING—TRY—

"HAWAIIAN TWILIGHT"

Lyric by RAY SHERWOOD — Music by CARL D. VANDERSLOOT

VANDERSLOOT MUSIC PUB. CO.

NEW YORK CHICAGO **WILLIAMSPORT, PA.** TORONTO MELBOURNE

RATH CASE HARD FOUGHT

The trial of the injunction suit brought by the Shuberts to prevent the Rath brothers from appearing in the "Ziegfeld Midnight Frolic" turned out, last week, to be one of the most hotly contested law actions in the history of American show business. On Monday of this week, Judge Manton, in the United States District Court, reserved decision in the matter.

The trial of the case began last Wednesday afternoon, less than a week after Judge Manton decided the application for a temporary injunction in favor of the Shuberts, but refused to sign a formal restraining order against the acrobats. Instead, he set the case down for an early trial so that the issues raised by the affidavits submitted in behalf of the litigants could be tried in open court.

That this particular suit was apparently reckoned an important one by the Shuberts was indicated by the fact that not only were they represented in court by their regular attorney, William Klein, but they also retained counsel in the person of Charles H. Tuttle, who conducted the case for them. And, in addition to the bevy of prominent producing managers gathered by the Shuberts to testify in their behalf, last Friday afternoon the Shubert counsel made a special application to the court for an adjournment until Monday morning for the purpose, as was explained to the court, of bringing from Chicago J. J. Garrity, manager of the Garrick Theatre in that city, whose testimony regarding certain conversations alleged to have been had with both the Raths and Jake Shubert they wanted the court to hear. The court granted the request for an adjournment and on Monday morning Garrity appeared before Judge Manton and testified.

Nathan Burkan conducted the case in behalf of the Rath Brothers, who were present throughout the trial, as was also Jake Shubert and his brother-in-law, Ed. Davidow, whose name was mentioned at the trial several times but who was not called as a witness.

At the finish the issues were narrowed down to the question of whether or not Jake Shubert had, on June 7 last, notified the Rath brothers that he desired to retain their services for another year. The Rath brothers claim they never received a letter to that effect, which Jake Shubert says he caused to be sent to them while they were playing in Detroit.

Morris Gest was the first witness called by the Shuberts. His flowing Windsor tie, worn with a white soft collar of silk, proved to be almost as distinctive as the language he used in answering the questions put to him concerning the artistic merits of the Raths. The round handled cane which he affects hung aver his left shoulder as he sat in the witness chair on the left of Judge Manton.

The Shuberts' counsel, Charles H. Tuttle, was obviously trying to adduce testimony in substantiation of the plaintiff's contention that the Raths are "unique and extraordinary" performers.

So, after qualifying as an expert by telling of his twenty-two years in the show business, "all on Broadway," Gest described the Rath's act as "the greatest act I ever saw." Asked to describe it he stated that "he rises him from the ground, which has never been done before with a grown-up man in the history of this country."

Gest aroused a chuckle in the court-room, Judge Manton's countenance also breaking into a smile, when, upon being asked why, in his opinion, the Raths were the "greatest" acrobatic performers, he answered: "They perform the most marvelous feats in the most charming manner."

Cross-examined by Burkan, Gest declared that he had to use adjectives to describe the Rath Brothers' act, "otherwise I couldn't do justice to them." He also stated that the Shuberts have been theatrical partners of his at times, but are not his partners now.

Arthur Hammerstein, the next Shubert witness, after relating that, during his theatrical experience of thirty years, during which time he presented everything from vaudeville to grand opera, declared that he "never saw such a great act since I've been in the show business. There is no other act in the world like it and it would be absolutely impossible to replace the act."

On cross-examination, Hammerstein stated that, although he books through the Shuberts, he is also at liberty to book through the K. and E. office.

Arthur Hopkins then took the stand, having been called as a Shubert witness and qualified his assertion that the Rath Brothers' act is a "most extraordinary one" by telling why it was so in his opinion: "They perform their hand balancing feats with what seems to be an utter lack of exertion."

Regarding his booking arrangements with the Shuberts, Hopkins stated under cross-examination that he has no agreement to book through the Shuberts and the only reason he does book his shows in their theatres is because he prefers to do so.

Joseph Rothman, an acrobatic performer, was then called as the first witness in behalf of the Rath Brothers. He testified that not only was he capable of performing the same feats as the Raths do, but there are scores of performers who are equally or even more capable acrobatic performers; that it was all a question of acrobatic emulation rather than any special ability which kept other acrobats from performing the same sort of feats.

Then Jake Shubert took the stand. He testified that he is vice-president of the plaintiff corporation, organized about sixteen years ago. He told how he had originally engaged the Raths about two and a half years ago and that he wanted them for the "Passing Show" of 1917, but let Morris Gest use them on the Century roof, instead.

Continuing, Shubert then testified that the Raths went into the "Passing Show of 1919" last October and that a special setting was built for them in the show. Then he testified that, during the latter part of last May he had a talk in his office with Stanley Sharpe, at that time manager of the Winter Garden, relative to taking up the option on the Raths' services for another year, beginning September 1 last; that on June 7 last he dictated a letter to Hattie Cohen, his personal stenographer, in which he exercised the option clause contained in the Raths' contract with the Shubert Theatrical Company. This letter, Shubert testified, was mailed personally by Lillian Duffy, the mailing clerk in the Shubert offices, and was addressed to the Raths at the Detroit Opera House, where they were playing with the show at the time.

Subsequently, both Miss Cohen and Miss Duffy were called as witnesses and testified to substantially the same things relating to the letter in question.

Continuing under cross-examination, Shubert stated that the Rath Brothers were stars and that their contract with the Shuberts was "substantially the same as that given to Al Jolson, Howard & Howard and that E. H. Sothern, Julia Marlowe and William Faversham were working for the Shuberts without a contract.

"How many contracts did you have with players on June 7, 1920?" asked Burkan.

"About 500, more or less," was the reply. "I attend to all contracts myself. I do not have to refer things to others; in my own office I am absolute."

As the cross-examination continued Shubert began to match his wits more and more with Burkan. He had declared that, when the Rath Brothers asked him to let their wives travel with the show, he had replied that such a thing "was unprecedented." So, when Burkan tried to prove through him that other "stars" had had the privilege of taking their wives with them Shubert replied:

"I am not responsible for husbands and wives in the company; they get married right and left."

But, later on, he fell into a trap with one of his answers. He was discoursing under cross-examination about the practice of having wives travel with a show and the reason why he had at first refused to permit the Rath Brothers' wives to accompany their husbands, which they subsequently did as chorus girls in the show. Burkan pointed out to him that couples had been traveling together in Shubert shows and Shubert replied: "But they were stars." He broke off right then and there, for he probably sensed that the im-

(*Continued on page* 27)

SUN ANNOUNCES KEITH SUIT

(Continued from Page 6)

July 10, to close the deal.

"Mr. Sun and his associates—John Cole, of Springfield, attorney, Proctor Sease, formerly of the Priscilla Theatre, of Cleveland, Tom Davies, a Toledo real estate man, and William James, of Columbus—met the others and their attorney in Toledo July 10, and formed a close corporation for the erection of the Rivoli Theatre. Mr. Sun, though elected president, became a minority stockholder.

"Of all of these developments Mr. Sun advised Mr. Murdock, and formal organization was delayed to the last possible moment in order to have him a member of the close corporation. But Mr. Murdock ignored all letters and telegrams—remained completely silent so far as Mr. Sun and his associates were concerned.

"Erection of the Rivoli Theatre was started July 15. Construction had been in progress for months but never a word of protest, or any other expression against its erection or operation, was received from Messrs. Albee, Murdock, Harris or anyone else.

"Several more months passed and the construction of the Rivoli progressed apace. Then one day, Mr. Sun received word from Mr. Murdock calling him to New York. When Mr. Sun arrived at Murdock's office, Mr. Murdock wanted to know what policy of attractions would be played at the Rivoli. Mr. Sun informed him that the policy had not been determined, pointed out that he was only a minority stockholder and directed attention to the fact that the control of the theatre was held by his friends and other associates.

"Thereupon Mr. Murdock informed Mr. Sun that if vaudeville was played at the Rivoli he would cancel the B. F. Keith booking contract held by Gus Sun Booking Exchange, an entirely separate and different corporation from the Rivoli company. This booking contract yet had fourteen years to run and was signed by E. F. Albee, president, and Phil Nash, now deceased, then secretary of the B. F. Keith exchange.

"Mr. Sun's reply to this ultimatum was that he would do what he could to prevent playing of vaudeville at the Rivoli; that he would sell his personal stock; that if vaudeville was decided upon by the majority as the policy for the Rivoli, the Gus Sun exchange would refuse to book the house.

"Mr. Murdock replied that no matter who booked the Rivoli, if vaudeville played there, he would cancel the B. F. Keith contract held by the Gus Sun exchange, because Mr. Sun had promoted the theatre. To which Mr. Sun replied he would inform his associations of the ultimatum.

"At a meeting shortly after at Toledo, Mr. Sun did inform his associates of Mr. Murdock's ultimatum, but they nevertheless decided to play vaudeville, taking the position that they were fully within their rights and that the B. F. Keith exchange, under its contract with Mr. Sun had no right to cancel that agreement on such a pretext. In the vote to play vaudeville at the Rivoli, Mr. Sun took no part. This was late in April, or early May of the current year. Mr. Sun immediately informed Mr. Murdock of the decision of his associates, renewed his offer to sell, and reiterated his willingness not to book the house.

"To Mr. Sun's notification, Mr. Murdock did not reply. But field agents of the B. F. Keith exchange immediately appeared in Parkersburg, Clarksburg and Wheeling, W. Va., and New Kensington, Pa., and informed the managements of the theatres in those toowns, booked by Gus Sun exchange, that the B. F. Keith booking contract held by Mr. Sun would be cancelled. These agents solicited these theatres to become clients of the B. F. Keith exchange. At this time, the contract held by Mr. Sun had not been cancelled and was still in force. And Mr. Sun held non-cancellation booking contracts of from five to ten years with the theatres solicited.

"Receiving word of this activity, Mr. Sun immediately wrote Mr. Murdock. But, receiving no satisfaction, went higher, to E. F. Albee, president of the Keith exchange. Mr. Albee's reply was merely—'Come to New York.' And Mr. Sun went. In New York, Mr. Albee, Mr. Murdock and Morris Goodman, the Keith exchange attorney, were assembled. Mr. Albee asked Mr. Sun what he was going to do about Toledo.

"Mr. Sun's reply was a reiteration of his proposition to Mr. Albee and to Mr. Murdock to sell them his interest at exactly what he had been offered by a Chicago bonding company, and to refuse to book the Rivoli. He said he would do anything possible to adjust the difference.

"Mr. Albee then propounded his request for Mr. Sun, Mr. Sun's sister, Mr. Cole and Mr. James to sell their holdings to the Keith interests at exactly what they had put into the project and step out, and for the Keith interests to pay the other stockholders whatever those gentlemen asked. In other words, for Mr. Sun and his associates to lose practically a year's work, interest on their money and all of their worry and effort and relinquish their holdings, which they had created, for the benefit of the Keith interests.

"Mr. Sun's reply was that he would not give up a year's work, loss of interest and his investment on any such terms, but that the Keith interests could buy out the other men take over the control of the Rivoli and book it, too, and Mr. Sun and his sister and Messrs. Cole and James would retain their stock, but would have nothing whatever to say as to management or operation of the Rivoli.

"Thereupon Mr. Albee said that if Mr. Sun, who held the B. F. Keith booking contract, should book the Rivoli theatre, the Rivoli would be opposition to the B. F. Keith theatre there, but that if the B. F. Keith exchange booked the Rivoli, the Rivoli would not be opposition or a competitor, of the Keith theatre. What Mr. Albee really meant was that he was seeking to gobble up Toledo and freeze Mr. Sun out. Mr. Albee declared further that he wouldn't help men who owned, booked or operated theatres in cities where there were B. F. Keith theatres, and declared that Mr. Sun couldn't get any more acts from the B. F. Keith Booking Exchange for Toledo, Indianapolis and Columbus, where Mr. Sun has booked houses for fifteen years.

"And Mr. Albee issued this order, despite the fact that Mr. Sun's booking contract reads that he can book one theatre in Pittsburgh, Buffalo, Toledo, Detroit, Cleveland, Cincinnati, Columbus, Louisville Ky.; Indianapolis Lexington, Ky.; Erie, Pa.; Toronto, Canada; Dayton, Wheeling, W. Va., and Rochester, N. Y., furnishing the same class and character of attractions as those furnished when the contract was entered into. And, for six years during which the contract had been in effect, Mr. Sun had been allowed to book two theatres in Buffalo and one each in Cleveland, Rochester, Columbus and Indianapolis.

"I understand that the B. F. Keith exchange, among other unfair things, is black listing acts which play the Rivoli theatre, in Toledo, and all of the other theatres operated or booked by Mr. Sun. There is in our possession a list of acts picked up from a desk of an agent of the B. F. Keith exchange and the acts are those which played the Rivoli the first half of its opening week, just a little while ago. I understand these acts are on the black list.

"The territory served by Mr. Sun is fairly alive with field agents of the B. F. Keith Booking Exchange. They are using every method at their command in an effort to take away Mr. Sun's clients.

"Mr. Sun, to protect himself, has gone to great expense to open elaborate and costly booking exchanges in New York, Chicago and at other points. Naturally, he expects to take legal action so that the courts may decide whether the Keith interests may attempt to put him out of business, merely because they want what he has worked and striven to create."

PATTERNED AFTER CAPITOL

SAN FRANCISCO, Sept. 20.—A new theatre located in the Mission District and estimated to cost $200,000 is scheduled to open about the 15th of October. Robert A. McNeil, associated with Charles Moser in the ownership of the New Lyceum, has patterned many of the details after the Capitol Theatre of New York.

STARS OF BURLESQUE

Doing Wop
Returning
After 4 Years
in the Movies
with
Victory Belles

BEN MOORE

Working
For a
Real Man
James E. Cooper

HONEY
GIRL
SOUBRETTE
SEE ME WITH

MATTIE (BILLIE) QUINN

HARRY
HASTINGS
BIG
SHOW
COLUMBIA
CIRCUIT

BILLY BLASK and IRENE KELLER

HEBREW COMEDIAN — INGENUE

WITH
LENA
DALEY
AND HER
KANDY
KIDS

FEATURING HIS
LATEST SUCCESSES
BLUE DIAMOND
AND NAUGHTY BLUES

NAT MORTAN

THE KING OF JAZZ

WATCH THE HAT SHIMMY
WITH JEAN BEDINI'S
PEEK-A-BOO
Empire, Albany, This Week

FEATURED
WITH

GEO. P. MURPHY

THE BIG
WONDER
SHOW

THE
REFINED
PAIR

A. William

YOUNG & MAYO

Mona

STRAIGHT — INGENUE

WITH
PUSS
PUSS
THANKS TO
MAURICE
CAIN

WATCH
THIS BOY:
NO SPEED
LIMIT

HARRY HOWARD

JUVENILE
WITH
GROWN UP
BABIES

PRIMA
DONNA

MY FIRST
SEASON
IN BURLESQUE

Louise Mersereau

WITH
BATHING
BEAUTIES

MANAGEMENT
IKE WEBER

SOUBRETTE
SECOND
SEASON
WITH
BATHING
BEAUTIES

HELEN LLOYD

DIRECTION
ROEHM
AND
RICHARDS

FEATURED
COMEDIAN
WITH
BERNSTEIN AND
GALLAGHER'S
BATHING BEAUTIES

JACK HUNT

SEASON
1919-1920
1921-1922
1923

HAVEN'T A
MINUTE TO
MYSELF
WITH

JIM HORTON

ROSE SYDELL'S
LONDON BELLES
THIS SEASON.
GET ME?

YES, I'M
NEW TO
BURLESQUE

GLADDIE RILEY

WITH
POWDER
PUFF REVUE

SOUBRETTE

SPEEDING
ALONG ON
THE AMERICAN
CIRCUIT

BETTY PALMER

THIS
WEEK
OLYMPIC
NEW YORK

SOUBRETTE

DIRECTION
ARTHUR
PEARSON

PATTI MOORE

WITH
STEP
LIVELY
GIRLS

INGENUE WITH
THE PRIMA DONNA
VOICE

MY FIRST SEASON
IN BURLESQUE

MABEL BEST

WITH
GOLDEN
CROOKS

MINSKY SHOW AGAIN ENTERTAINS PATRONS OF EAST SIDE HOUSE

"A Hot Old Time" and "High Life" are the titles of the two books offered at Minsky Brothers' National Winter Garden last week. Both were made up of bits that proved entertaining to a big house.

The comedy was taken care of by Jack Shargel, who opened here last week after a few weeks on the road with an American Circuit show. He was greeted by a big round of applause when he made his first entrance, for he is popular with these East Siders. He was assisted in the comedy by Dave Shafkin and Frank Mackey.

Shafkin, who is a good team mate for Shargel, is doing his Hebrew character, while Mackey does his eccentric Dutch. All kept the comedy end of the bill going in fine shape. James X. Francis is doing straight and "fed" the comedians in his usual way.

Lucille Rogers, the prima donna, was never in better voice and sang her two numbers in a clear, rich voice that won her favor at once. In her specialty she was most successful, rendering a Yiddish number the way they like it here. Shargel joined her in the chorus.

Miss Maybelle sang "The World Is Mine" and "Oh Joe" excellently. She also worked cleverly in the bits and displayed pretty dresses.

Babe Wellington danced herself right into favor and put her numbers over most acceptably.

Emily Clark, who also returned to this house last week, did nicely with her numbers and in the scenes.

In the "speech" bit, Shargel, Shafkin, Mackey and Francis did well.

The "Dance of Nations" was prettily staged and well carried out by the chorus girls, and was followed with a march led by Miss Maybelle that was well done.

The "Lost it" bit pleased as given by Shargel, Mackey and Babe Wellington. This bit was blended by a "drinking" bit done by Shafkin, Shargel, Mackey, the Misses Babelle Wellington, Clark and the chorus.

The "insurance" bit amused as Francis, Shargel, Shafkin, Mackey and the Misses Baybelle and Clark did it.

There were many more bits that were well received and pleased the audience. The girls are a pretty lot and they all work nicely. SID.

BURLESQUE NEWS

(Continued from Page 14 and on 27)

BUYS OFF CONTRACT

Evelyn Cunningham paid Barney Gerard $200 last week for her release from the contract he held with her for this season. She is going into vaudeville.

JOE EMMERSON HURT

Joe Emmerson, while doing the soda fountain bit in "The Golden Crooks," last Monday, at the Empire, Brooklyn, was hurt. The fountain exploded and the nozzle which was blown off hit him on the head. He was knocked unconscious and carried off stage by Billy Perrane, property man of the house, being out for about five minutes. When he made his re-appearance shortly after, he was given a big reception by the audience.

TO FEATURE BABE LA TOUR

Babe La Tour, featured with the "Oh, By Jingo" Company, playing the K. and E. time, is to be featured next season in a big show that will play week stands on this circuit. She has received an increase in salary, and is now receiving the largest pay envelope of her career.

ERNEST MACK

ECCENTRIC NAIDEMOC

BIG WONDER SHOW COLUMBIA THEATRE, THIS WEEK

Direction—ROEHM and RICHARDS

STARS OF BURLESQUE

My Friends Say I'm Clever. My Enemies Won't Admit It. TOM HOWARD Producing for B. F. Kahn, Union Square Theatre

The Campbell Kid — EDNA KNOWLES — Soubrette of Herk and Pearson's Hits and Bits

Ingenue Prima Donna — Charlotte Baker — BERNSTEIN AND GALLAGHER'S BATHING BEAUTIES

SOUBRETTE DAINTY CLASS CLEVERNESS DOING NICELY THANK YOU — ANNETTE CREIGHTON — WITH JEAN BEDINI'S PEEK-A-BOO

THE JAZZ WOP AND PRIMA DONNA — RALPH Rogers and ELSIE Donnelly — A BIG SUCCESS WITH THE BIG SENSATION

PRIMA DONNA STEP LIVELY GIRLS LATE OF A. E. F. IN FRANCE AND GERMANY — LOUISE CARLYLE — PERSONAL DIRECTION EMMETT CALLAHAN

SOUBRETTE PARISIAN WHIRL — TRIXIE "PATSY" AYERS — DIRECTION GEO. M. KING and HARRY BESTRY

JACK CALLAHAN MYSTERIOUS TRAMP AND BROADHURST DANCING DOPE — GEORGE WITH GOLDEN CROOKS

DANCING JUVENILE — GEO. BELFRAGE'S HIP HIP HOORAY GIRLS — BERT GILBERT — DIRECTION ROEHM AND RICHARDS

MANHATTAN BOOKING EXCHANGE

Booking the *Better Motion Picture Theatres* with singing and musical attractions. A long route of consecutive time with short jumps; three shows daily, play or pay contracts, a 5% commission and no lay-offs.

***Interested Artists—Quartettes, Trios, Duos* and *Singles,* vocal and instrumental, are invited to interview**

ARTHUR KLEIN
Booking Manager

MANHATTAN BOOKING EXCHANGE STRAND THEATRE BUILDING NEW YORK CITY

A NEW BIG TIME SINGLE

TOMMY GORDON

in "TRYING TO BE ORIGINAL"

THANKS TO MR. HARRY JORDAN FOR GIVING ME MY START AT KEITH'S, PHILADELPHIA, LAST WEEK

PERSONAL DIRECTION MAX HART. WATCH FOR MY NEW YORK SHOWING IN A FEW WEEKS

TWO NEW BIG TIME PERSONALITIES AT

B. F. KEITH'S ALHAMBRA, THIS WEEK

JIM and IRENE MARLYN

IN

"ECHOES FROM THE LAND OF MELODY AND TERPSICHORE"

Lyrics and Music by JACK SMYTHE. Direction JERRY HITCHCOCK, ROSE and CURTIS AGENCY

Just completed all Western Keith time and Orpheum circuit. Now booked for all of Eastern Keith houses.

BILLY LaMONT TRIO

Billy, Naida and Sarah

"LIVELY STEPPERS OF 1920"

B. F. KEITH'S PALACE THIS WEEK DIRECTION—BILL LYKENS

CECIL MANNERS AND LOWEREE EDDIE

SONG FLIRTATIONS ALWAYS WORKING

RATH CASE HARD FOUGHT

(Continued from Page 23)

plication his answer carried, to the effect that the Raths were not stars, tended to refute his previous contention that they were such.

Other Shubert witnesses were Oliver Morosco, who qualified as an expert on acrobats by stating that he was a circus acrobat himself more than twenty years ago. Touching on his varied experiences in the theatrical business, he told the court that it was he who originally brought Marjorie Rambeau here from the Coast and that he paid her $75 a week that she is now receiving upwards of $1,000 a week as a star. And, in answer to a question calling for his opinion of the Rath Brothers' act, he replied: "It is one of the finest acts I ever saw."

Stanley Sharpe was also called as a Shubert witness and testified to conversations he had with Jake Shubert and the Rath brothers relative to the contract which the Shuberts now claim the acrobats have broken. He testified that he has resigned as general manager of the Winter Garden to go into partnership with the LeMaire brothers in the presentation of the "Broadway Brevities" show, scheduled to open at the Winter Garden next Tuesday night.

The Rath brothers were then called by their attorney to take the stand as witnesses in their own behalf. Their testimony was substantially the same, that they never received the letter alleged to have been sent to them by Jake Shubert on June 7, in which the option on their services for another year is claimed to have been taken up.

They testified they were booked with Ziegfeld, in whose roof show atop the New Amsterdam they are now appearing, through Max Hart, and that their joint salary in the Ziegfeld show is $500 a week, whereas, had they been working for the Shuberts at this time, they would not be receiving more than $325 per week.

Henry Chesterfield was called as a witness for the defense. And, when a question arose as to his qualifications as an expert on acts, counsel for the Shuberts stated that they did not know who he was. So, he had to explain that he is a former actor and vaudeville producing manager who is now head of the N. V. A. He stated that there are many acrobatic performers who can perform the same kind of act as the Rath brothers, and that a large number of these performers were even more capable. He started to tell of a complaint made by the Raths against another acrobatic act that was supposed to be performing the same feats, but an objection from the Shubert counsel stopped him. At this point Judge Manton facetiously remarked, "If you lawyers keep after them, the boys won't recognize their act."

The trial, which began last Wednesday, would have ended on Friday afternoon, but for the sudden application for an adjournment made by Tuttle, the Shubert counsel.

BURLESQUE NEWS

(Continued from Page 25)

OPENING AT MINSKY'S

Mildred Howell will open at Minsky Brothers National Winter Garden next Monday. She was soubrette of Jack Reid's "Record Breakers" two seasons ago.

SIGNS FOR "POWDER PUFF" REVUE

Gladdin Rieley joined the "Powder Puff Revue" last week. This is her first appearance in burlesque this season. She has been playing cabarets in Chicago the past few seasons.

CARRIE FINNELL ILL

Carrie Finnell, soubrette of the National Winter Garden, was operated on at the Plaza Sanatarium, 629 Lexington avenue, last Friday, for appendicitis.

"Wonder Show" Great

(Continued from Page 14)

while he was there. He uses a funny make-up and odd costume.

Babette was excellent as Lizett La Rue, acting the part artistically. Vera Hennici was a cute and dainty little Diana Day.

Clare Evans was a corking good Samuel Cole, the father. Chic Hunter played the judge well. Bertha Stoller, Vivian Perry, Buster Perry, Loraine Page and Una Chadwich, had good parts, which they took care of with ease.

The Perry Sisters did well in a singing and piano act.

The Morok Sisters, in an aerial act, down near the close of the show, offered an excellent novelty to burlesque and more than pleased.

Hughie Shubert is responsible for the music and lyrics, which scored rich in snappy, if not distinguished, melodies.

The Hurtigs have spent considerable money on the production of the "Big Wonder Show" and it is without a doubt the best they have ever produced, comparing favorably with any of the Broadway musical shows. It has a well balanced cast.

SID.

Wanted All Colored People
for DENTON and WOOD

Black and Tan Novelty Act. Two girls, must be good singers and dancers. Two features, Buck and Wing dancers, and a first class trap drummer. All must be ladies and gentlemen. High class work, legitimate, salaries. Address DENTON AND WOOD, Home Office, 120 W. 134th St., New York City.

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Dept. C, 18 Vesey St., New York

SHEA GIVES GOOD SHOW TO HARD BOILED BOWERY AUDIENCE

The Bowery Theatre opened its doors as a stock burlesque last week under the management of P. F. Shea, who controls several theatres in New England. This is the only house he has in New York, however.

The Bowery, which, in its day, housed many great stars of the present day and was the former home of the old Empire Circuit, has been redecorated and cleaned up and made to look as much like a real theatre as it possibly could. While we sat there last Saturday afternoon our memory drifted back to the days when the Miners ran this house, and started the first of the Miner fortune, and the days of the well known goofer gangs and East side tough guys who frequented the gallery.

What a change there is there now! That old crowd has disappeared and a new bunch is there. Gone is the old crowd that used to eat up burlesque shows and in its place is an audience that just sat there and waited. Several times we looked around thinking we were alone, or, perhaps, they did not understand. They just refused to laugh, although Frank Murphy put on a good comedy show that was well acted. The numbers went over very well, particularly those offered by Babe Quinn, the soubrette, who displayed plenty of pep and worked hard. She looked great.

A specialty offered by Miss Le Brun was well received. It was an Italian number; and this is evidently what they want here.

So far as the show went, it was all right. It was bits, numbers and specialties. Tom Gillen, who is doing "straight," offered his well known specialty about Finnigen. It always goes big in vaudeville houses, but hardly got by here. Gillen never worked harder to get over and we have never seen him do his act better than he did Saturday. We could not but feel sympathy for ham, as he did not deserve the treatment he got. He has good material and knows how to sell it, but they simply did not know what it was all about.

Frank Murphy did his Irish comedy in his usual clever way, while Harry Jackson did a Hebrew. Billy Browning did characters and his French was very good. Miss De Land was the prima donna and Miss De Brun the ingenue. Both are pretty but seemed out of place in this house. Shea evidently put them here for a schooling, as both need experience. We might suggest to the latter not to wear short dresses; ankle length would look better. Besse Deno is the other woman in the cast and she was suffering with hoarseness.

There were fifteen girls in the chorus, who worked hard and the producer had them singing in every number. In fact, they made more noise than the chorus at either of the other two stock houses, down town. They look well and displayed a lot of ginger.

There was about a third of a house on the orchestra floor Saturday afternoon.

JOINING BOWERY STOCK

Root and Lamont have been booked by Ike Weber for the Bowery Stock Company, to open next Monday.

MINSKY BROS.
NATIONAL WINTER GARDEN
2nd Ave. and Houston St.
New York City

CHORUS GIRLS
of class and ability may secure one solid year's work
SALARY $30.00 A WEEK
No morning rehearsals No Sunday Work
CAN YOU BEAT THIS?

EARL KERN
Tramping With
BROADWAY BELLES
STAR, BROOKLYN, THIS WEEK
EMPIRE, HOBOKEN, NEXT WEEK

STARS OF BURLESQUE

RAY KING
Second Season with
Bernstein and Gallagher's "Bathing Beauties"
Doing Straight

Prima Donna **Emma Kohler** Jas. E. Cooper's Victory Belles

ETHEL DE VEAUX
SOUBRETTE "RAZZLE DAZZLE"

VIOLA (SPAETH) BOHLEN
SOUBRETTE HURTIG AND SEAMON'S PUSS PUSS

ROY PECK
Now with "PUSS PUSS"—Third Season HURTIG & SEAMON—Direction, ROEHM & RICHARDS

GENE SCHULER
WORKING OPPOSITE AL HILLIER WITH BEAUTY TRUST

IRENE LEARY
INGENUE I. H. HERK'S BEAUTY TRUST

DAINTY MAY BELLE
INGENUE—SECOND SEASON WITH NATIONAL WINTER GARDEN

ETHEL COSTELLO
DANCING INGENUE. WITH "BEST SHOW IN TOWN."

GEMS OF COMMENT WITH *JOHN CORT'S "JIM-JAM-JEMS,"* AND THE *VAUDEVILLE NEWS*

Washington Post, Washington, D. C., Sept. 13, 1920.

PARISH AND PERU

one of the best Eccentric and Acrobatic Teams in the Varieties, introduced their specialty for one of the solid applause hits of the First Act.

My Dear Mr. Parish:

We are enclosing herewith a copy of last week's *Vaudeville News.*

Your recent articles have brought forth much favorable comment, and we are always glad to hear from you. With very best wishes, we are,

Very truly yours, GLENN CONDON, *Editor.*

Billy Thomas & Frederick Girls

NOVELTY SINGING AND DANCING

WITH BEAUTIFUL WARDROBE Direction—JOE MICHAELS

SUMMERS DUO

VAUDEVILLE'S CLASSIEST AERIAL NOVELTY

Booked Solid Loew Circuit DR. MARK LEVY

JOHN R. GORDON & CO.

FOLLY TOWN COLUMBIA, NEW YORK CITY

FRANK **CALLAN & KENYON** TOM

DIRECTION ABE FEINBERG BOOKED SOLID 45 WEEKS, LOEW CIRCUIT

HERE THEY ARE

SIX IMPS AND A GIRL

SPECTACULAR NOVELTY

Direction—LEWIS & GORDON H. B. LIAZEED ZOE LIAZEED

DAVE MANLEY IN "LEAVE THE HALL"

A POLITICAL MONOLOGUE

Just signed a contract for life with Marcus Loew. If I die before contract expires, my WIFE will play it out. LEW CANTOR—IRVING YATES, DIRECTORS

HAL CLIFF

NEWPORT & STIRK

CONTRACTED FOR 35 WEEKS ON LOEW CIRCUIT

BOOKED BY MR. J. H. LUBIN

H. RAY BROWN

IN A NEW AND NOVEL PIANOLOGUE

CARRIE FINNELL

SOUBRETTE NATIONAL WINTER GARDEN

JACK PILLARD

DOING STRAIGHT WITH STONE AND PILLARD

JAY "FLIP" FLIPPEN

I'm the "Bits" of Hits and Bits. Direction Emmett Callahan

JEAN FOX

INGENUE ROUND THE TOWN

BRADY IS RE-ELECTED

The affairs of the National Association were put in order for the coming year last week when William A. Brady was unanimously re-elected as president at the adjourned meeting of the board of directors held at the headquarters of the organization in the New York Theatre building. He has been president of the National Association since its inception in June, 1916, and although he had declined to continue in office another year, he finally agreed to accept.

The following vice-presidents were elected: Adolph Zukor, Samuel Goldwyn, Will C. Smith, E. M. Porter, R. H. Cochrane and Paul H. Cromelin.

J. E. Brulator, of Eastman Films, was re-elected treasurer.

P. L. Waters, president of the Triangle Distributing Company, and Richard A. Rowland, president of the Metro Pictures Corporation, were chosen as assistant treasurers.

Frederick H. Elliott was unanimously re-elected executive secretary, Mr. Elliott having served in this capacity continuously during the last five years.

An executive committee of twelve members was appointed. It is composed of P. L. Waters, chairman; William A. Brady, ex-officio; Arthur S. Friend, Gabriel L. Hess, Jules E. Brulator, Lewis Innerarity, W. E. Atkinson, R. H. Cochrane, Paul H. Cromelin, C. C. Pettijohn, William Wright and Thomas G. Wiley.

The following new members were elected: Kineto Company of America, Filmart Laboratories, the Morgan Lithograph Company, the Burton Holmes Lectures, Inc., and C. C. Pettijohn.

The question of international affiliations was discussed and a committee was appointed to review the situation as to existing foreign organizations similar to the National Association in the United States with a view to effecting some affiliation arrangement. Lesley Mason, managing editor of the *Exhibitor's Trade Review,* who has recently returned from a four months' tour of the continent, was named as chairman of the committee by President Brady and given power to appoint his associates.

Paul Gulick, ex-president of the Associated Motion Picture Advertisers, reported splendid progress in connection with the exploitation of the industry among the newspapers throughout the country, and the question of additional co-operation was referred to the producing and distributing divisions.

A resolution was adopted pledging the industry's support to the establishment of a permanent American merchant marine.

Reports were submitted by Gabriel L. Hess of the Censorship Committee, Arthur S. Friend, chairman of the Sunday Opening Committee; Paul H. Cromelin, chairman of the Exporters' Division, and W. R. Rothacker, chairman of the Membership Committee, which were received and approved.

An interesting feature of the secretary's report was the announcement of tentative plans to provide for co-operation between the American Public Health Association and the National Association. President Brady is to appoint a committee to act with a similar committee from the American Public Health Association. This committee to consider ways and means for conducting campaigns of education in the event of a recurrence of the epidemic of influenza.

The American Committee reported progress in regard to the producing of Americanization pictures, which included the following: "The Land of Opportunity," produced and distributed by Select; "The Land of Lafayette," produced and distributed by Pathe Exchange; "Strangers Beware," and "The Price Mystery," to be produced and distributed by Universal, will distribute a two-reel picture entitled "One Law for All," Metro, and a big special feature, "The Face at Your Window," by the Fox Film Corporation during the Fall. Rufus Steele has two two-reel subjects which will be distributed under the auspices of this committee.

The resignation of George Blaisdell as a member of the Board was received and accepted. His sucessor will be elected at the next meeting.

President Brady referred to his recent appointment of two important committees—the Vigilance Committee, with James R. Quirk, vice president and general manager of the Photoplay Magazine, as chairman, and a committee to co-operate with representatives of other industries who are planning to hold an exposition in Buenos Aires early next year. Albert E. Smith, president of the Vitagraph Company of America, is chairman of this committee.

Communications were received from Peter J. Brady transmitting resolutions which had been adopted by the American Federation of Labor and by the Central Federated Union. Owing to the importance of the subject referred to, the directors extended an invitation to him to personally address the meeting. He was given a cordial reception upon his appearance.

ABRAMS MAKES PROMOTIONS

The announcement made last week by Hiram Abrams that he had appointed Kenneth Hodkinson to the position of executive manager of United Artists Corporation was the first of a series of promotions being made by Abrams in his executive staff.

Mr. Abrams has had his force in training with a larger organization ever in mind, and apparently the increasing business of "The Big Four" and the expansion ahead make this the time for shifts in the staff to care for the growing affairs of the company.

William W. Hines as general sales manager will have an enlarged field of activities. Mr. Hines has been in the theatrical and motion picture field for many years. Among his earlier associations were the publicity department of the Keith circuit, advance representation for the Frohman productions and the ownership and active management of an Independent exchange.

Paul N. Lazarus, who has been advertising and publicity manager since the organization of "The Big Four," has been named for the position of sales promotion manager. He is to continue in active supervision over the advertising and publicity work of the company, but this work is to be co-ordinated under his direction with active promotion work in the field, tying up the sales efforts of the various branch offices with the work of the home office advertising and publicity department.

C. S. Trowbridge, who has been sales manager of United Artists Corporation's Philadelphia branch since it was opened, and A. C. Berman, who has served as sales manager for Canada since the establishment of the organization, have both been called to the home office and have been appointed assistant general sales managers.

For the past year Charles E. Moyer has been associated with Lazarus in the advertising and publicity work of the company. He has now been appointed publicity manager and will carry on the work of the department along the lines suggested by the creation of the sales promotion department under Lazarus's management.

FOX NEWS SCORED BEAT

Twenty minutes after the explosion that killed thirty-six persons and injured hundreds of others in Wall Street last Thursday, Fox News was filming the tragedy. All scenes in connection with the catastrophe, the dead, the wreckage, the arrival of troops from Governor's Island, the automobile said to have contained the bomb, and many other views were taken. Prints, about three hundred feet in length were made in record breaking time and were immediately rushed to theatres in New York City, Brooklyn, and Newark.

RAY PICKS FOURTH STORY

Charles Ray's fourth vehicle as an independent producer will be an adaptation of James Whitcomb Riley's "The Old Swimming Hole." The continuity is being prepared by Bernard McConville. Richard Willis will be production manager and Joseph De Grasse will direct.

GOLDWYN MAKING SIX

Goldwyn directors are now busy filming six new productions which the officials of the company believe will equal the high standard of motion pictures to which Goldwyn has attained by such productions as "Earthbound," "Madame X," "The Penalty," "The Branding Iron," "The North Wind's Malice," "Scratch My Back," etc.

Reginald Barker is putting the finishing touches to his new featured production, "Godless Men," on which he has been engaged with an all-star cast for months under the working title of "Black Pawl." It is a picturization of Ben Ames William's sea tale, "Black Pawl." "Godless Men" was chosen as its film title as better indicating the nature of the production. Helene Chadwick is featured in the picture. Russell Simpson, James Mason and John Bowers have important roles.

Frank Lloyd is completing final details on his first production to be featured by Goldwyn, "The Great Lover," the very successful comedy by Leo Ditrichstein and the Hattons, which served Ditrichstein as a stellar vehicle for two seasons. John Sainpolis has the role of Jean Paurel.

Victor Schertzinger is directing the filming of "The Concert." Hermann Bahr's comedy which served Leo Ditrichstein for two years on the speaking stage. He will continue directing the Mabel Normand pictures when that star returns from her vacation in New York.

Clarence G. Badger is directing the making of Will Roger's new stellar vehicle from Peter Clarke MacFarlane's story, "The Guile of Woman." Many of the exteriors were made at San Francisco, whither the entire company was taken. Rogers has a new kind of role in this picture.

Mason N. Litson is rehearsing Johnny Jones, Lucille Ricksen, Buddy Messinger and the other members of the cast of the seventh of the series of twelve two-reel Edgar pictures by Booth Tarkington. It will be called "Edgar, the Explorer."

Wallace Worsley, who directed "The Penalty," and has just completed "The Highest Bidder" for Madge Kennedy, will be assigned a new script within a few days, as will be the case with Paul Bern, who has just been added to the lists of Goldwyn directors.

ZELLNER IS KARGER AIDE

Arthur Zellner, who, for some time, has been production assistant to Maxwell Karger, director general for Metro at Metro's New York Studios in West Sixty-first street, will continue as assistant to Karger when the latter begins his new work of directly supervising the five Bert Lytell pictures which Metro will produce during the year and which will bear the name of Maxwell Karger Productions. In addition to his duties as production assistant to Karger, Zellner will write all the continuities for the Bert Lytell subjects and have charge of all the other scenarios of production which Metro may make in the Eastern studios.

The choice of Zellner for the post of production assistant to Director General Karger in the new Metro regime follows his recent selection by Karger to accompany the director general from California when the latter took charge of the reopening of Metro's Eastern studios. Here, supplementing his regular duties as production assistant to Director General Karger, Zellner had charge of the scenario department of the Eastern studios.

ABRAMS GONE TO EUROPE

Hiram Abrams, president of United Artists, sailed for Europe on the Aquitania on Tuesday. He will be gone about two months making arrangements for the United Artists' product abroad. During his absence Kenneth Hodkinson, who recently became executive manager of the company, will hold the reins.

TOM MIX WORKING

Tom Mix has started to work on "Prairie Flowers," a sequel to "The Texan," James Hendryx's novel. The new picture will follow the adventures of the same hero, Tex Benton. Jules G. Furthman wrote the scenario for "Prairie Flowers," and George Marshall will direct it.

FORMS OWN COMPANY

Merle Johnson, formerly writer and director of the Herbert Kaufman series released by Selznick, has formed his own producing company under the name of Merle Johnson Productions. The new concern will produce from four to six features a year.

The first picture will be "Foosteps," in which Doris Kenyon will play the leading role. The cast will include Neil Moran, Corliss Giles, and Harold Foschay. Johnson will direct. The company left last week for Knoxville, Tenn., to take the exteriors. Lewis F. Levenson and Charles Reed Jones will handle the publicity and advertising for the new concern.

"THREE FACES EAST" FOR ROAD

Counihan and Shannon are rehearsing a road company of "Three Faces East," which will play week stands through the East and West, at a $1.50 top.

ACTRESS WINS BOOK PRIZE

LONDON, Sept. 19.—Caroline Vehyne, a young English actress, has won the prize of $2,500 which Collins and Company, London publishers, recently offered for the best novel submitted to them. The story is entitled "The Journal of John C. Bulwer." It is to be issued this Fall and if the claims made for it prove justified, should turn out to be a work of unusual interest.

"TARZAN" OPENING SET

LONDON, Eng., Sept. 10.—The date for the opening of the road tour of "Tarzan of the Apes", a dramatization of a series of American stories, has been set, and the company, managed by Grossmith and Laurilard, goes on tour October 4. In the cast will be Ronald Adair, Edward Sillward, Leon DuBois, all noted animal actors.

ACTOR BEATEN UP

Robert Whittier, producer and star of "An Enemy of the People," appeared on the stage of the Manhattan Opera House last week with his left eye blackened and his face badly swollen as the result of an affray in which he claims to have been assaulted by two men in a Turkish bath on West Forty-second street.

Whittier's part in the play calls for a number of more or less radical utterances and in consequence, he says, he has received several threatening letters charging him with anarchistic tendencies. He attributes the assault in the Turkish bath to animosity aroused by the play.

Whittier appeared in the Yorkville Court on Monday morning as complainant against his assailants, who described themselves as Frank H. Wilson and Frank Rogers, reporters for the "Stars and Stripes," an American Legion publication. They were each fined $10 by Magistrate Douras on a charge of disorderly conduct.

JOHNNY BLACK & DARDANELLA
ORPHEUM CIRCUIT
Dir., BART McHUGH—Stage Mgr., E. W. VEIL

LEWIS & GORDON Present
BOB CURTIS AND FITZGERALD JACK
NOVEL SKIT "ODD BITS OF NATURE" BOOKED SOLID KEITH CIRCUIT

JOHNNY HARRIGAN
THE JOYFUL SONGOLOGIST Direction HORWITZ & KRAUSS

MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN
MIKE SACKS
"OH BABY" COMPANY. PLAYING K. & E. TIME REGARDS TO FRIENDS. COLUMBIA THEATRE, SAN FRANCISCO, SEP. 19-OCT. 2

WITH "OH-BY JINGO" PLAYING K. and E. CIRCUIT
ALEX SAUNDERS
THAT FUNNY LITTLE HEBREW
DIRECTION IKE WEBER

Characteristic, Eccentrique, Interpretative, Classic, Sensational, Impressionistic Artistic, Creative, Emotional Symbolic Dances
GARA ZORA
In Vaudeville Playing Keith Time
Personal Direction Wm. Wolfenden

Princess Oretta & Co.
"In Aloha Land"
Singing, Dancing and Instrumental Tropical Fantasy. Direction Bruce Dufus.

YOUR ACT WILL BE STRONGER
WITH ONE OF THESE FOUR GREAT NUMBERS

Amorita

Spanish Fox Trot Song

By
HARRY D. KERR
And
J. S. ZAMECNIK

Writers of "MY CAIRO LOVE" etc

The Extraordinary Spanish Fox Trot Song with the Dash and Swing of the Fandango

If you are looking for a song full of originality, color, atmosphere and dramatic possibilities, you must consider

"Amorita"

The Peer of Spanish Songs

Vocal Orchestrations in all Keys.
Also
Great Instrumental Arrangement for Musical and Silent Acts.

BALLAD

The melody ballad that brings back the tender memory of that one sweet day

This Song will give any Act a Touch of Class

A Big Feature For High Class Vocalists

Vocal Orchestrations in all Keys
ALSO PUBLISHED FOR BAND AND ORCHESTRA
SPECIAL QUARTET ARRANGEMENT

ONE OF THESE SONGS WILL FIT YOUR ACT
SPANISH SONG - MELODY BALLAD - WALTZ SONG - NOVELTY

Stop it!

Novelty One-Step Song

By Writers of "ME-OW" and "TAXI"
Harry D. Kerr and Mel B. Kaufman

A Raggy, Jazzy One-Step Song full of pep with words that go over, get a laugh and tickle the audience. Catchy? Well, say, just try it and watch 'em ask for more! Can't stop it

Vocal Orchestrations Ready
Also Big Band and Orchestra Hit.

MUSICAL AND SILENT ACTS
WRITE FOR "STOP IT" TODAY

Alabama Moon

By GEORGE HAMILTON GREEN

The Humming Strumming Song
With The Haunting Melody

A wonderful crooning moon-light waltz song that brings a volley of applause

Going Over Big!

One of the Quickest Hits Ever Put Over

Vocal Orchestrations All Keys

Singers, Musical and Silent Acts get this one

WRITE OR WIRE FOR ANY OR ALL ABOVE SONGS
CLEVELAND THE ARCADE SAM FOX PUB. CO. NEW YORK 158 WEST 45TH ST.
JUST OPENED - OUR NEW YORK OFFICES — ONE DOOR EAST OF BROADWAY ON 45th St.

VAUDEVILLE BILLS

(Continued from Page 21)

WM. PENN.
(First Half)—J. & J. Fields—J. C. Lewis & Co.—Reilly Shetts & Claire. (Last Half)—Curry & Graham—Stan & Mae Laurel—J. & T. Weir.

READING.
(First Half)—Nip on Do—Koffer & Albers—Honor the Children—Gilday & Phillips—El Rey Sisters. (Last Half)—Vittorio & Georgetti—Follis Sisters—Archay & Belford—Hall & Shapior.

SYRACUSE.
(First Half)—Canaris & Cleo—Stevens & Brunelle—On the Mississippi—Chas. Rogers Co.—Devince William's—Ruth Curtis and Band. (Last Half)—Clown Seal—Ahearn & Peterson—Wayne Marshall — Some Bab—Jack McDermott — Gora Zora.

SCHENECTADY.
(First Half)—Little Jim—Aloha & Girlie—Wm. Jame Co.—Gillen & Vulcain—Sylvester & Hofer. (Last Half)—Stev. & Lovejoy—Corine Arbuckle—Mrs. Gene Hughes—Harry Cooper.

STAMFORD.
(First Half)—Anderson & Cotter—F. & T. Schell—S. & C. Four—Regay & Lorrain Sisters. (Last Half)—Robby Bentley Co.—Helen Vincent.

TROY.
(First Half)—Grahams Marinettet — Jennie Middletown—Stevers & Lovejoy—Mrs. Gene Hughes—Will Oakland—3 Bobs. (Last Half)—Douglas Family—Devine & Williams—Wm. H. James—Dolce Sisters—Haig & Lavere—Sylvester Schaefer.

TORONTO.
(First Half)—Watsconnns Dogs—8 Vassar Girls Arnold & Florence—Tooney Bros.—Harry Holman Players—Salle & Roubles.

UTICA.
(First Half)—The Russello—Demarest & Doll—Mary Lewlor Co.—Harry Cooper—Anderson & Yvel. (Last Half)—Foley & Latour—Depage & Yorkov.

WOONSOCKET.
(First Half)—Married Via Wireless—Cello—Arthur Turelly. (Last Half)—E. E. Ford—Murray Girls—3 Buddies.

YORK.
(First Half) — Vittorio & Georgetti — Follis Sisters—Archer & Belfore—Hall & Shapiro—Wah Let Ka. (Last Half)—Nippon Duo—Keefer & Alberts—Wah Let Ka—Gilday & Phillips—El Roy Sisters.

POLI CIRCUIT

BRIDGEPORT.
Poli (First Half)—Frank Hartley—Otto & Sheridan—Great Howard—Jarvis & Harrison—The Paddock. (Last Half)—Seven Brown Girls—Montgomery & Martin—Hal Johnson & Co.—Billy Glason—Fred V. Bowers' Sons.
Plaza (First Half)—Artisit Treat—Farrisa Bell Moore & Gray—Jack Levy & Girls. (Last Half)—Skating Hamiltons—Chas. Seamon—Four Choristers—Denno Sisters-Thibout Cody.

HARTFORD.
Capitol (First Half)—Louis & F. Bekoff—Purcival & Lizzette—Vaughn Comfort—Denno Comfort—Fred Bowers. (Last Half)—Lockhart & Laddie—Bennett Twins—Albertina Rasch Co.—Marino & Maley—Everest Comedy Circus.
Palace (First Half)—Jean & Van Jean—Musical Hunts—A. Dwyer—Hardy White— F. & O. Walters—Japanese Honeymoon. (Last Half)—Florentine Duo—Devore & Worth—F. L. Halls Co.—Cleveland & Fay—Jargis & Harrison—Tom Brown's Musical.

NEW HAVEN.
Bijou (First Half)—Skating Hamiltons—Marks & Rose—Four Choristers—Chas. Semon—Everest Comedy Circus. (Last Half)—Three Spanish Coldinis—Ferris & Bell— J. Levy and Girls—Moore & Gra—Arttisit Treat.
Palace (First Half)—Equilli Bros.—Flaherty & Stoning—Bennett Twins—Hal Johnson Co.—Billy Glason—Albertina Rash Co. (Last Half)—Musical Waylands—Pingree & Dwyer—Caits Bros. & Beatrice—Great Howard—Creedon & Walsh—Going Up.

SPRINGFIELD.
Palace (First Half)—Edler Sisters—Sailor Relly—Caits Bros. & Beatrice—Creedon & Walsh—Fixing It Up. (Last Half)—Jean & Valjean—Frank War—Lewis & Henderson—Volunteers—Meet the Wife.

Hear It! Try It!
Just Out GYPSIANA The Irresistable Fox Trot
Chas. E. Roat Music Co.
Publishers of Successful Music Only
Battle Creek Michigan

RUSSO:TEIS:RUSSO
8 Different Styles of Wooden Shoe Dancing. 12 Changes of Wardrobe. 3 Special Drops.
Direction—CHAS. J. FITZPATRICK

HARRY MORRISEY AND DE VERE FLO
STRAIGHT MAN SWEET SWEETIE GIRLS SOUBRETTE

FRED REESE
STRAIGHT MAN "VICTORY BELLES"

SCRANTON.

Poli (First Half)—Karka & Stanley—Brown & Myrtle—Revue Classique—Dody & Berman—Camerons. (Last Half)—Geralds—Boland & Devaroney—Sweeties—Hart, Wagner & Mildred—Danse Fantasies.

WILKES-BARRE.

Poli (First Half)—The Geralds—Boland & Devaney—Sweeties—Hart, Wagner & Mildred—Danse Fantasies. (Last Half)—Kafka & Stanley—Brown & Myrtle—Revue Classique—Dody & Berman—Camerons.

WATERBURY.

Poli— (First Half)—Shelvey Bros.—Montgomery & Smith—Frank L. Halls—Marino & Maley—Seven Brown Girls. (Last Half)—Musical Hunters—B. & O. Walters—Adelaide & Dwyer—Vaughn & Comfort—Naynon's Birds.

WORCESTER.

Poli. (First Half)—Devore & Worth—Frank Ward—Lewis & Henderson—Volunteers—Meet the Wife. (Last Half) Markes & Rosa—Other Reilly—Fixing It Up—Purcival S. Liggette—Equilli Bros.

Plaza (First Half)—Chabott & Tortini. (Last Half)—Tab Frank Hartley.

MARCUS LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Charles Ledeger—Potter & Thorne—The Cromwells—Ferns & Litt—Dr. Joy's Sanitorium—Manhasset 4—Bond Bentham Co.—Harry Hines—Welling Levering Trio. (Last Half)—Stryker—Scott & Park—Mumford & Stanley—Melera Revue—Kenna Sisters—Follette, Pearl & Wicks—Harry Hines.

Victoria (First Half)—Niobe—Sheppard & Dunn—Arthur Deagon—Buzzin Around. (Last Half)—Ling & Long—Manhasset 4—Bond, Bentham Co.—Neil McKinley—Mary Ann Mack and Laurel 4.

Lincoln Sq. (First Half)—Struker—Hodge & Lowell—Ling & Long—Rule & O'Brien— 5 Musical Queens. (Last Half)—Jack & Foris—Manners & Lowree—Powers, Marsh & Delmere—Harry Thorne & Co.—Conroy & O'Donnell.

Greeley Sq. (First Half)—Geo. W. Moore—Kenna Sisters—Gray & Graham—G. Swayne Gordon—Vardon & Perry—Gypsy Trio. (Last Half)—Chas. Ledeger—Hodge & Lowell—Langdon & Smith—Let's Go—Arthur Deagon—Max York's Pupils.

Delancey St. (First Half)—Uyeda Boys—Rita Shirley—Powers, Marsh & Delmore—Gen Pisano—Ward & Raymond—Lorner Girls. (Last Half)—Strassle's Seals—Benny Harrison—De Lea & Orma—Dr. Joy's Sanitorium—Ferns & Litt—Jack Martin Trio.

National (First Half)—Wiley & Wiley—Harry White—Let's Go—Tace & Edge—Jack Martin Trio. (Last Half)—Uyeda Boys—Smith & Weston—Eddie Heron & Co.—Royal 4—General Pisano.

Orpheum (First Half)—Chrystie & Ryan—Lillian Calvert—Langdon & Smith—Mary Ann Mack—Conroy & O'Donnell—Jack & Foris. (Last Half)—Cross & Santoro—Sheppard & Dunn—G. Swayne Gordon & Co.—Cortelli & Rogers—Josie Flynn.

Boulevard (First Half)—Max York's Pupils—Smith & Master's—Nancy Boyer & Co.—Carleton & Belmont—Royal 4. (Last Half)—Cowboy Williams & Daisy—Rita Shirley—Ward & Raymond—Rule & O'Brien—5 Musical Queens.

Avenue B (First Half)—Dave & Lillian—Lynn Cantor—Odiva & Mack—Eddie Heron & Co.—Sherman, Van & Hyman—Max York's Pupils—(Last Half)—Joe Madden—Ector & Dena—Quibble & Diggs—Nancy Boyer—Carleson, Fairchild & Co.

BROOKLYN, N. Y.

Metropolitan (First Half)—Cross & Santoro—Bayle & Patsy—Harry Thorne & Co.—Neil McKinley. (Last Half)—Niobe—Lillian Calvert—Gray & Graham—Carlton & Belmont—Buzzin Around.

Palace (First Half)—Manners & Lawrence—Molera Revue—Jack Gregory Trio. (Last Half)—Wiley & Wiley—Barry Girls—Oh, Charles—Sherman, Van & Hyman—Max York's Pupils.

Fulton (First Half)—Cowboy Williams & Daisy—Ector & Dena—Benny Harison—De Lea & Orma—Josie Flynn's Minstrels. (Last Half)—Chrystie & Ryan—Bayle & Patsy—Vardon & Perry—The Cromwells.

Warwick (First Half)—Joe Madden—Barron Girls—Edna Luby—Weston & Marron. (Last Half)—Dave & Lillian—Lynn Cantor—Olive & Mack—Race & Edge—Jack Gregory Trio.

BALTIMORE, MD.

Montambo & Nap—Nora Allen & Co.—De Voy & Dayton—McCoy & Walton.

BOSTON.

(First Half)—Leon & Mitzi—Mills & Roland—Follette, Pearl & Wicks—Dance Revue—Monte & Lyons—Dance Revue. (Last Half)—Billy Kinkaid—Jesson & Jesson—Farson's Song Life—Barton & Sparling.

FALL RIVER.

(First Half)—Billy Kimkaid—Barton & Sparling—Mimic World. (Last Half)—Leon & Mitzi—Monte & Lyons—Mimic World.

HAMILTON, CAN.

Thompson & Belsaigne—Grace Leonard & Co.—I'll Say So—University Trio—Wilbur & Lyke.

LONDON, CAN.

(First Half)—Brown & Evans—Dorothy Roye—Marietta Craig & Co. (Last Half)—Nelson & Bailey—Edna May Foster & Co.—Stone & Moyer Sisters.

MONTREAL, CAN.

Gallon—Elroy Sisters—Hunter, Randall & Senorita—Bobby Henshaw—5 Musical Buds.

PROVIDENCE.

(First Half)—2 Carltons—Delbrudge & Gremmer—Jesson & Jesson—Farson's Song Life—Walter Kauffman—Martha Russell & Co. (Last Half)—Les Arados—Phil Davis—Mills & Roland—Gracie Emmett & Co.—Cantwell & Walker.

SPRINGFIELD.

(First Half)—Les Arados—Phil Davis—Cantwell & Walker. (Last Half)—2 Carltons—Delbridge & Gremmer—Martha Russell & Co.—Walter Kaufman—Danse Revue.

TORONTO, CAN.

O. K. Legal & Co.—Fredericks & Palmer—Brewster—Tom Davies & Co.—Goscia & Verdi—9 Krazy Kids.

W. V. M. A.

ATCHISON

Orpheum—Olive Harding— Adams & Barnett—Lee & Cranston—Barry & Layton—Brindamour.

ABERDEEN.

Campbell & Glover—Fredrik The Great & Co.—Ed Noel—The Mansfields.

BATTLE CREEK.

(First Half)—Happy Jack Gardner—Ethel Conlee—Four of a Kind—Gallarini Sisters—Mystic Clayton—Pop Anson & Daughters. (Last Half)—Frawley & West—Dunn Sisters—Ella Comes to Town—Lander & Smith—Mystic Clayton—Rainbow & Mohack.

BAY CITY.

(First Half)—Unusual Duo—Ford & Truly—Geo. Dameral & Co.—Holden & Harron—Borsini Troupe. (Last Half)—Hennings—Reiff Bros.—Edwards & Fletcher—Geo. & May Le Ferve—Haveman's Animals.

BARTLESVILLE, OKLA.

Odeon (First Half)—Stutz Brothers—Johnny Johnston—Great Nagle & Co. (Last Half)—Wright & Gayman—Jimmy Dunn—Chong & Moey.

CRAWFORDSVILLE.

Violet & Lewis—Villani & Villani—Claxton & May—Rucker & Winifred—Mudge Morton Trio.

DANVILLE.

(First Half)—Bimbos—Three Eddy Sisters—Hayes & Lloyd—John Neff—Night Boat. (Last Half)—Sterling Rose Trio—Pauline Saxon & Co.—Perone & Oliver—Century Serenaders—One to fill—Mystic Garden.

DES MOINES, IOWA.

Majestic (First Half)—South & Tobin—Davey & Jamieson—Rubetown Follies. (Last Half)—Rolls & Royce—Bert Howard—Capt. Packard's Seals.

COLUMBIA-DAVENPORT.

(First Half)—Sabbott & Brooks—Pistel & Johnson—Lewis & Gordon present "Petticoats"—Ned Norworth & Co.—Jack Wyatt and His Scotch Lads and Lassies. (Last Half)—Hubert Dyer—Lane & Harper—Rahn & Beck—Mrs. Wellington's Surprise—Joe Darcy—Dewolf Girls.

FLINT.

(First Half)—Frawley & West—Reiff Bros.—Harry Kahne—Fire Fly—Fred Allen—Silver Fountain. (Last Half)—Mignon & Gene—Gallarini Sisters—Ford & Truly—Novelle Bros.—Grey & Byron—Bric A Brac.

FORT WAYNE.

Cervo—Thick & Thin—Jos. Howard's Revue—Jim Cullen—Big Jim—Bert & Betty Wheeler.

(Continued on page 34)

ROY HARRAH

Assisted by MARY SPEER

IN

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WALTER KAUFMAN
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PARIS TO RUN CITY DANCES

PARIS, Sept. 18.—Impressed by the constant growth of the "dancing craze" and the willingness of dance hall proprietors to pay remarkable rents for the smallest of quarters, the Paris Municipal Council is said to be considering the advisability of getting some of the dance hall profits.

Of course, the city gets its 20 per cent of all dance hall incomes, a portion of which is devoted to the building of roads and the remainder to the alleviation of poverty, but the latest suggestion is for the creation of a series of municipal dancing palaces, where Parisians may dance the latest twists all night with the assurance that they are helping the city's treasury.

The famous Palais de Grace in the Champs Elysees, where the American doughboys presented their soldier plays during the war, will probably be the first of the buildings devoted to this experiment.

BEBAN FINISHES FEATURE

SAN FRANCISCO, Sept. 16.—George Beban has finished "One Man in a Million." He was occupied one solid year in its production. His future plans are somewhat problematical, but he announces that he will accompany Sol Lesser, who has the distributing of the film in charge, to New York in the near future. Here Lesser and Beban will make final arrangements for the new Beban feature and it is likely Beban will return to Los Angeles soon afterward and resume his independent picture making.

CHECK CIGARS AT SHOW

PADUCAH, Ky., Sept. 16.—A moving picture theatre in Bardwell has adopted a first aid to economy. On the right of the entrance to the theatre is a check stand for cigars. As men go into the place, instead of littering up the front of the show with their cigar butts, they put them in little jars on the wall and take a check out showing the number of the jar. When the show is over the butts are lighted up again and a dime or a quarter is saved, and the owner of the theatre is saved the expense of hiring a negro boy to sweep up the butts the following morning.

START WORK ON BIG STUDIO

SAN FRANCISCO, Sept. 18.—Construction work on the new $3,000,000 moving picture studio at San Mateo will commence shortly, according to A. W. Scott, Jr., president of the Pacific Studios Corporation, which is building the new plant. It is planned to have four of the twelve stage units completed by the middle of December and eight Southern California production companies at work at that time.

ASSOCIATED TO ENTER CANADA

The Associated Producers will form the Associated Producers, Ltd., of Canada, and market productions in Canada according to an announcement by F. H. Warren, general manager.

John L. Hunter has been appointed general manager for Canada and Douglass Cooper, assistant.

PIONEER ACQUIRES RIGHTS

The Pioneer Film Company has acquired the rights of "Beyond the Crossing," starring Ora Carew and Melbourne MacDowell, from the Clermont Pictures Corp.

NEW FOX FILM OPENS

"Over the Hills to the Poorhouse," the new Fox feature, opened at the Astor on Friday evening, taking the place of "While New York Sleeps."

FILM FLASHES

Lynde Denig has been appointed assistant publicity manager of Goldwyn.

Alice Brady's latest picture for Realart, "The New York Idea," has been completed.

The Mesco Pictures will soon start work on the filming of "Jesse James Under the Black Flag."

Eugene O'Brien is in Gloucester, Mass., at work on exteriors for his new Selznick feature "Soul and Body."

Attractions at City Theahres

BELASCO West 44th Street. Eves. at 8.20. Mats. Wed. & Sat. at 2.20.
DAVID BELASCO Presents
FRANCES STARR in "ONE"
a New Play by EDWARD KNOBLOCK

LYCEUM West 45th St. Eves. 8.20. Mats. Thurs. and Sat. 2.20.
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INA CLAIRE in a New Comedy by Avery Hopwood
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Knickerbocker B'way, 38th St. Evs. 8.15; Mats. Wed. & Sat. 2.15.
"THE SWEETHEART SHOP" BREEZY AND HIGHLY MELODIOUS—*N. Y. Times*
A Sprightly Musical Comedy

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LADIES NIGHT
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THIS WEEK
HURLEY BURLEY
Next Week—Pat White's Gayety Girls
EVERY SUNDAY 2 BIG CONCERTS

Empire Theatre
Ralph Avenue and Broadway
Jack Singer Show
Next Week—BIG WONDER SHOW

STAR Jay nr. Fulton St. Mat. Tel. Main 1893. Daily.
Broadway Belles
Next Week—SOCIAL FOLLIES
EVERY SUNDAY 2 BIG CONCERTS

Casino Theatre
This Week
LONDON BELLES
Next Week—JOLLITIES OF 1920

Mae Murray and Robert Leonard returned from Europe last week aboard the *Olympic*.

Clarence L. Brown, who directed "The Great Redeemer," has been signed to a three year contract by Maurice Tourneur.

Harry Levey has made arrangements for another feature entitled "The White Bottle," to be directed by Henry Frazee.

Selznick, this month, will release "The Wonderful Chance," starring Eugene O'Brien.

Silas F. Seadler has rejoined the Arthur S. Kane Pictures Corporation as director of publicity.

Paul Cazeneuve, of the Fox West Coast studio, has completed making "Sunset Sprague" with Buck Jones.

Helen Chadwick will be featured in "Godless Men," soon to be released by the Goldwyns. Reginald Barker is directing the picture.

Dorothy Dalton has finished the last scenes taken for "In Men's Eyes" to be released by the Famous Players and will take a short rest.

"Man, Woman and Marriage," in which Dorothy Phillips and James Kirkwood play the leading roles, will be released shortly by the First National.

Vivian Martin will make her formal bow under the management of Messmore Kendall in "The Song of the Soul" at the Capitol Theatre on October 10.

Sylvia Breamer and Lucy Cotton have been engaged to support George Arliss in the Leonhardt-Callaghan production "The Devil."

Lois Wilson and Conrad Nagel are to play the leading roles in William De Mille's production of Barrie's "What Every Woman Knows," for Paramount.

Dr. James A. D. Scherer, president of the California Institute of Technology of Pasadena, California, has resigned and joined the Famous Players.

James Oliver Curwood's story, "The Golden Snare," is to be produced for the screen by David M. Hartford, for Associated First National Pictures, Inc.

Robert McKim, Benjamin B. Hampton star, has been loaned to Douglas Fairbanks for that star's latest production, "The Curse of Capistrano."

George Loane Tucker has completed the final editing of "Ladies Must Live," his second independent production for Mayflower.

Albert E. Smith, president of Vitagraph, has returned to New York after a quick trip to Los Angeles, where he spent two weeks.

J. A. Fitzgerald has resigned as directory of "Brain Cinema," which he was slated to produce for Film-Lore Congressional Productions, Inc.

John Sainpolis, following the completion of his work in "The Four Horsemen of the Apocalypse," will return East to assume his old role with David Warfield in "The Return of Peter Grimm."

Doraldina has resumed work on her first starring vehicle for Metro. Florence Turner, William Bainbridge and Stuart Holmes are in Doraldina's support and the picture will be directed by Carey Wilson.

Harry Revier, after the completion of "The Son of Tarzan," expects to leave for Europe, accompanied by Roy Sommerville, photo dramatist, and a company of fifteen or twenty players.

"The Honorable Gentleman," the first independent production of Hugo Ballin, will be released by the W. W. Hodkinson Corp. The cast will include Rockliffe Fellowes, Nellie Fillmore, Mabel Ballin, Charlie Fang and Togo Yamamoto.

Jack Ford will direct Buck Jones in his next picture, "Bimbo," an original story by Paul Schofield. Helen Ferguson will be leading woman, while others in the cast are Edwil Booth Tilton, "Slim" Padgett, George Stone, and John J. Cook.

Sam E. Morris, vice-president and general manager of Select Pictures, has appointed two branch managers. Morris Safier is to head the Pittsburgh office of Selznick, and Louis Green is in the same position at New Haven.

Gareth Hughes, who recently signed a long term contract with Metro, has been released to portray the title hole in "Sentimental Tommy," which is being made into a picture at the Famous Players' plant on Long Island.

J. E. Nash, Edfrid A. Bingham, Alfred S. Statter, Gerald C. Duffy, Charles Kenyon, Elmer E. Rice, Cleves Kinkead, Eleanor Flori and Louis Sherwin, continuity writers on Goldwyn's scenario staff at the Culver City studios, are adapting nine stories for immediate production.

Sylvia Breamer is on her way to New York from the coast to appear with George Arliss in "The Devil," which is being produced by Harry Leonhardt and A. J. Callahan, and for which picture she has been loaned by Sidney Franklin and Albert Kaufman.

ROUTES OF BURLESQUE SHOWS

COLUMBIA WHEEL

Abe Reynods Revue—Gayety, Kansas City, 20-25; open 27-Oct. 2; Gayety, St. Louis, 4-9.
Al Reeves Joy Bells—Gayety, Rochester, 20-25; Bastable, Syracuse, 27-29; Gayety, Utica, 30-Oct. 2.
Best Show in Town—Majestic, Jersey City, 20-25; Perth Amboy, 27; Plainfield, 28; Stamford, Ct., 29; Park, Bridgeport, 30-Oct. 2.
Bostonians—Hurtig & Seamon's, New York, 20-25; Orpheum, Paterson, 27-Oct. 2.
Bowery—Star & Garter, Chicago, 20-25; Berchell, Des Moines, Iowa, 26-29.
Bon Tons—Gayety, Toronto, Ont., 20-25; Gayety, Buffalo, 27-Oct. 2.
Big Wonder Show—Columbia, New York, 20-25; Empire, Brooklyn, 27-Oct. 2.
Dave Marion's Own—Gayety, Washington, 20-25; Gayety, Pittsburg, 27-Oct. 2.
Ed Lee Worth's Best Show—Gayety, Omaha, 20-25; Gayety, Kansas City, 27-Oct. 2.
Flashlights of 1920—Grand, Hartford, Ct., 20-25; Jacques, Waterbury, Ct., 27-Oct. 2.
Follies of the Day—Jacques, Waterbury, Ct., 20-25; Hurtig & Seamon's, New York, 27-Oct. 2.
Folly Town—Empire, Toledo, O., 20-25; Lyric, Dayton, O., 27-Oct. 2.
Girls de Looks—Berchell, Des Moines, Iowa, 20-23; Gayety, Omaha, 27-Oct. 2.
Girls of the U. S. A.—open, 20-25; Gayety, St. Louis, 27-Oct. 2.
Girls from Happyland—Gayety, Montreal, Can., 20-25; Empire, Albany, 27-Oct. 2.
Golden Crooks—Empire, Newark, 20-25; Casino, Philadelphia, 27-Oct. 2.
Hip Hip Hooray Girls—Orpheum, Paterson, 20-25; Majestic, Jersey City, 27-Oct. 2.
Hits and Bits—Stamford, Ct., 22; Park, Bridgeport, 23-25; Empire, Providence, 27-Oct. 2.
Harry Hasting's Big Show—Gayety, Pittsburgh, 20-25; Park, Youngstown, O., 27-29; Grand, Akron, 30-Oct. 2.
Jollities of 1920—Miners' Bronx, New York, 20-25; Casino, Brooklyn, 27-Oct. 2.
Jack Singer's Own Show—Empire, Brooklyn, 20-25; People's, Philadelphia, 27-Oct. 2.
Jingle Jingle—Bastable, Syracuse, 20-22; Gayety, Utica, 23-25; Gayety, Montreal, Can., 27-Oct. 2.
Lew Kelly Show—Casino, Boston, 20-25; Grand, Hartford, Ct., 27-Oct. 2.
Liberty Girls—Palace, Baltimore, 20-25; Gayety, Washington, 27-Oct. 2.
Mollie Williams' Own Show—Park, Youngstown, 20-22; Grand, Akron, 23-25; Star, Cleveland, 27-Oct. 2.
Maids of America—Star, Cleveland, 20-25; Empire, Toledo, 27-Oct. 2.
Million Dollar Dolls—Gayety, Detroit, 20-25; Gayety, Toronto, Can., 27-Oct. 2.
Powder Puff Revue—Peoples, Philadelphia, 20-25; Palace, Baltimore, 27-Oct. 2.
Peek-a-Boo—Empire, Albany, 20-25; Casino, Boston, 27-Oct. 2.
Parisian Whirl—Casino, Philadelphia, 20-25; Miners' Bronx, New York City, 27-Oct. 2.
Roseland Girls—Gayety, St. Louis, 20-25; Star and Garter, Chicago, 27-Oct. 2.
Rose Sydell London Belles—Casino, Brooklyn, 20-25; Empire, Newark, 27-Oct. 2.
Social Maids—Olympic, Cincinnati, 20-25; Columbia, Chicago, 27-Oct. 2.
Step Lively Girls—Empire, Providence, 20-25; Gayety, Boston, 27-Oct. 2.
Sporting Widows—Lyric, Dayton, 20-25; Olympic, Cincinnati, 27-Oct. 2.
Town Scandals—Gayety, Buffalo, 20-25; Gayety, Rochester, 27-Oct. 2.
Twinkle Toes—Gayety, Boston, 20-25; Columbia, New York, 27-Oct. 2.
Victory Belles—Columbia, Chicago, 20-25; Gayety, Detroit, 27-Oct. 2.

AMERICAN WHEEL

All Jazz Revue—Gayety, St. Paul, 20-25; Gayety, Milwaukee, 27-Oct. 2.
Bathing Beauties—Grand, Worcester, 20-25; Plaza, Springfield, 27-Oct. 2.
Beauty Trust—New Bedford, 20-22; Fall River, 23-25; Grand, Worcester, 27-Oct. 2.
Beauty Revue—Haymarket, Chicago, 20-25; Park, Indianapolis, 27-Oct. 2.
Broadway Belles—Star, Brooklyn, 20-25; Empire, Hoboken, 27-Oct. 2.
Big Sensation—Majestic, Scranton, 20-25; Binghamton, N. Y., 27-29; Auburn, 30; International, Niagara Falls, Oct. 1-2.
Cabaret Girls—Empress, Cincinnati, 20-25; Lyceum, Columbus, 27-Oct. 2.
Cute Cuties—Plaza, Springfield, 20-25; Mt. Morris, New York City, 27-Oct. 2.
Follies of Pleasure—Standard, St. Louis, 20-25; Century, Kansas City, 27-Oct. 2.
French Frolics—Gayety, Milwaukee, 20-25; Haymarket, Chicago, 27-Oct. 2.
Girls from Joyland—Gayety, Newark, 20-25; Grand, Trenton, N. J., Oct. 1-2.
Girls from the Follies—Bijou, Philadelphia, 20-25; Majestic, Scranton, 27-Oct. 2.
Grown Up Babies—Binghamton, N. Y., 20-22; Auburn, 23; International, Niagara Falls, 24-25; Star, Toronto, Ont., 27-Oct. 2.
Hurly Burly—Gayety, Brooklyn, 20-25; Olympic, New York, 27-Oct. 2.
Jazz Babies—Cadillac, Detroit, 20-25; Englewood, Chicago, 27-Oct. 2.
Joy Riders—Cohen's, Newburg, 20-22; Cohen's, Poughkeepsie, 23-25; Howard, Boston, 27-Oct. 2.
Kewpie Dolls—Empire, Hoboken, 20-25; Cohen's, Newburg, 27-29; Cohen's, Poughkeepsie, 30-Oct. 2.
Kandy Kids—Englewood, Chicago, 20-25; Standard, St. Louis, 27-Oct. 2.
Lid Lifters—Academy, Buffalo, 20-25; Cadillac, Detroit, 27-Oct. 2.
Mischief Makers—Academy, Pittsburgh, 20-25; Penn Circuit, 27-Oct. 2.
Monte Carlo Girls—Avenue, Detroit, 20-25; Academy, Pittsburgh, 27-Oct. 2.
Naughty Naughty—Gayety, Minneapolis, 20-25; Gayety, St. Paul, 27-Oct. 2.
Pat White's Gayety Girls—Mt. Morris, New York, 20-25; Gayety, Brooklyn, 27-Oct. 2.
Parisian Flirts—Gayety, Baltimore, 20-25; Folly, Washington, 27-Oct. 2.
Puss Puss—Star, Toronto, Ont., 20-25; Academy, Buffalo, 27-Oct. 2.
Razzle Dazzle—Penn Circuit, 20-25; Gayety, Baltimore, 27-Oct. 2.
Round the Town—Grand, Trenton, 24-25; Trocadero, Philadelphia, 27-Oct. 2.
Record Breakers—Park, Indianapolis, 20-25; Gayety, Louisville, 27-Oct. 2.
Some Show—Lyceum, St. Joseph, 19; Gayety, Minneapolis, 27-Oct. 2.
Social Follies—Trocadero, Philadelphia, 20-25; Star, Brooklyn, 27-Oct. 2.
Stone & Pillard's—Howard, Boston, 20-25; New Bedford, 27-29; Fall River, 30-Oct. 2.
Sweet Sweetie Girls—Folly, Washington, 20-25; Bijou, Philadelphia, 27-Oct. 2.
Tittle Tattle—Olympic, New York, 20-25; Gayety, Newark, 27-Oct. 2.
Tiddle de Winks—Century, Kansas City, 20-25; Lyceum, St. Joseph, Mo., 26.
Tempters—Lyceum, Columbus, 20-25; Empire, Cleveland, 27-Oct. 2.
Tidbits of 1920—Empire, Cleveland, 20-25; Avenue, Detroit, 27-Oct. 2.
Whirl of Mirth—Gayety, Louisville, 20-25; Empress, Cincinnati, 27-Oct. 2.

BRUNET HEADS PATHE

Paul Brunet, for the last two years Vice-President and General Manager of Pathe Exchange, Inc., at a meeting of the Board of Directors last week was elected to the presidency on the retirement of Charles Pathe, founder of the international organization.

The new president is now conceded to be one of the world authorities on the motion picture, having made an intensive study of the subject, from the commercial, financial and artistic angles, ever since his coming in this country. His long training as a financier meets the big problems of the organization now that it is about to take on new and tremendously widened responsibilities and affiliations.

WOODS GETS ANOTHER HOUSE

CHICAGO, Sept. 16.—The Playhouse, on Michigan avenue, has been added to the list of houses under the control of A. H. Woods, and will be opened on Monday, October 11, with a new comedy, by Sacha Guitry and Avery Hopwood entitled "The Great Illusion," with a cast headed by Walter Jones, Hazel Dawn and Kenneth Douglas. Lester Bryant and J. J. Rosenthal, of the Woods Theatre, will look after the house, which will book only Woods attractions.

RUTH DENIED INJUNCTION

The application for an injunction restraining the Educational Films Corporation and others from exhibiting pictures of Babe Ruth swatting homers at the Polo Grounds, was denied the ball player last week by Justice Guy. The court held that Ruth is a subject of current news. The batsman's suit for $1,000,000 damages for the unauthorized use of his name and picture is unaffected by the outcome of the injunction application.

MUCH OPERA FOR MONTREAL

MONTREAL, Canada., Sept. 18.—There will be plenty of opera in Montreal during the coming month, for the schedule of operatic attractions includes Caruso at The Arena, The San Carlo Grand Opera Company at His Majesty's, Scotti's Grand Opera Company at the St. Denis, Creatore's Band and Grand Opera Company, at the St. Denis.

BAKER STARTING OWN COMPANY

George D. Baker, upon the completion of his present Cosmopolitan features, will go into business for himself. A company is being incorporated under the name of George D. Baker Productions, of which Baker and a Western theatre owner will be the chief stockholders.

B. F. KAHN'S
UNION SQUARE THEATRE
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THE LEADING STOCK BURLESQUE THEATRE OF AMERICA
Can always use good burlesque performers and good chorus girls. Open every week in the year. Address all communications to B. F. KAHN.

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ROEHM & RICHARDS
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JIM BENNETT
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Thanks to YONKEL WILTON
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SOUBRETTE STONE AND PILLARD SHOW. MY FIRST SEASON IN BURLESQUE

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PRIMA DONNA STROUSE AND FRANKLYN'S ROUND THE TOWN

ECTOR AND ? DENA
DIRECTION VICTOR HYDE PLAYING LOEW TIME

BOB AUSTIN & CARRIE ALLEN
PRESCRIBING A TUNE AND DANCE CAPSULE
Personal Direction Jerry Hitchcock—Rose & Curtis Agency. Booked Solid Keith Vaud. Ex.

FARGO.
(First Half)—Campbell & Glover—Fredrick the Great & Co.—Ed Noel—The Mansfields. (Last Half)—Charlotte & Leopold—Carlotta Stockdill—Roth & Slater—Alburtis & McVey.

GREEN BAY.
Helvey & Brill—Bard & Stone—Larry Comer.

GRAND FORKS.
(First Half)—Charlotte & Leopold—Carlotta Stockdill—Roth & Slater—Alburtus & McVey. (Last Half)—Al Alberts—Harley & Alden—May Foster & Co.

GRANITE CITY.
(First Half)—Walmont & Reyneh. Second Half)—Hentile & May.
(First Half)—Jackson—Rosires—Dunn Sisters—Novelle Bros.—Aunt Jemima & Band. (Last Half) Newmans—Harmon—Catalano & Williams—Walzer & Dyer—Leonard & Haley—Annt Jemima & Band.

KANSAS CITY, MO.
Globe (First Half)—Roode & Francis—Billy Smythe & Co.—"Oh, What a Day"—Hugo Lutgens. (Last Half)—Cleveland & Dowry—Caeo Girls—Emmetti's Canines.

VAUDEVILLE BILLS

(Continued from Page 31)

LOGANSPORT.
(First Half)—Mudge Morton Trio—Villani & Villani—Perone & Oliver—Fred Schwartz & Co.—Ambler Bros. (Last Half)—Hayes & Lloyd—John Neff.

LINCOLN, NEB.
Liberty (First Half)—Emmett's Canines—Sargent Brothers—Cleveland & Dowry. (Last Half)—White Brothers—Colour Gems.

LANSING.
(First Half)—Geo. & May Le Ferve—Leonard & Haley—Catalano & Williams—Harmon—Haveman's Animals. (Last Half)—Unusual Duo—Willing, Bentley & W.—Fire Fly—Holden & Harron—Rosaires.

MUSKEGON.
Pantzer Duo—Ray & Emma Dean—Lackman Sisters—Ella Comes to Town—Fisher & Gilmore.

MADISON.
Orpheum (First Half)—Dewitt Young & Sister—Helvey & Brill—Whitfield & Ireland—Hope Eden & Frescott—Larry Comer. (Last Half)—Orville Stamm—Fiske & Fallon—Fixing—Pistel & Johnson—Hope Eden & Frescott.

MOLINE.
Palace (First Half)—Dancing Humphreys—Steve Freda—Mrs. Wellington's Surprise—Lockwood & Rush—Hubert Dyer. (Last Half)—Fred & Daisy Rial—Doyle & Elaine.

OKLAHOMA CITY, OKLA.
Lyric (First Half)—Gabby Brothers—Marion Gibney—Philharmonic Octette—Benny Harrison & Co.—Leoras. (Last Half)—Yonie & Fuji—Village Five—Merlin—James & Bessie Aitken.

OKMULGEE, OKLA.
Leoras—Benny Harrison & Co.—Allen & Dove—Clay Crouch—Jazzland Sextette.

OMAHA, NEB.
Empress (First Half)—White Brothers—Colour Gems. (Last Half)—Fielding & Boomer—Indoor Sports.

PITTSBURGH, KAN.
Colonial (First Half)—Wright & Gayman—Jimmy Dunn—Chong & Moey. (Last Half)—Stintz Brothers—Johnny Johnston—Great Nagle & Co.

ROCKFORD.
Palace (First Half)—Fred & Daisy Rial—Fiske & Fallon—Joe Darcy—Dewolf Girls—Orville Stamm. (Last Half)—Jean & Arthur Keeley—Sabbott & Brooks—Lockwood & Rush—Ja-Da Trio—Mang & Snyder.

SAGINAW.
(First Half)—Hennings—Edwards & Fletcher—Pop Anson & Daughter—Willing Bently & W.—Walzer & Dyer—Bric A Brac. (Last Half)—Rainbow & Mohack—Ethel Conlee—Harry Kahne—Geo. Dameral & Co.—Fred Allen— Silver Fountain.

ST. JOE.
Crystal (First Half)—Worth Wayten Four—Caeo Girls—Ford & Cunningham. (Last Half)—Sargent Brothers—Solly Ward & Co.—Yates & Reed.—Dancing Kennedys.

SIOUX FALLS, S. D.
Orpheum (First Half)—Fielding & Boomer—Bartholdi's Birds. (Last Half)—Reddington & Grant—South & Tobin—Davey Jamieson.

SIOUX CITY.
Orpheum (First Half)—Asaki—Yates & Reed—"Rubeville"—Solly Ward & Co.—Nellie Nichols—Reddington & Grant. (Last Half)—Rubetown Follies—Man On the Ice Wagon—Maker & Redford—Henrietta Crossman & Co.—Ford & Cunningham—Major Jack Allen.

TOPEKA, KAN.
Novelty (First Half)—Olive Harding—Adams & Barnett—Lee & Cranston—Barry & Layton—Brinamoud. (Last Half)—Roode & Francis—Billy Smythe & Co.—Oh, What a Day—Hugo Lutgens—Time & Tile.

TULSA, OKLA.
Royal (First Half)—Allen & Dove—Clay Crouch—Jazzland Sextette. (Last Half)—Gabby Brothers—Marion Gibney—Philharmonic Octette.

WICHITA, KAN.
Princess—Yonie & Fuji—Village Five—Merkin—James & Bessie Allen.

WINNIPEG, MON.
(First Half)—Al Alberts—Harley & Alden—May Foster & Co. (Last Half)—Williams & Valentine—Hill & Bottorf—Lillian De Vere—Tripp & Sells.

WATERLOO.
Majestic (First Half)—Bentley & Walsh—Rolls & Royce—Gardner Kendall & Co.—Bert Howard—Capt. Pickard's Seals—Bartholdi's Birds. (Last Half)—Jerome & Newell—Walton & Brant—Billie Rogers.

Shuberts Announce List

(Continued from Page 5)

The Shubert-Riviera, the Shubert-Crescent, the Majestic, Teller's Shubert, the Bronx Opera House and the Broad Street, Newark, will continue the subway policy.

In their list of producers they give the following names:

William A. Brady, A. H. Woods, Arthur Hopkins, Selwyn & Company, Winthrop Ames, Oliver Morosco, Comstock & Gest, William Harris, Jr., Wagonhals & Kemper, George Broadhurst, Arthur Hammerstein, Roland West, John D. Williams, Sanger & Jordan, Joe Weber, Lawrence Weber, Lew Fields, G. M. Anderson, Richard Watson Tully, H. H. Frazee, Walter Hast, William Morris, Nora Bayes, Rachel Crothers, Stuart Walker, Fortune Gallo, Thomas Dixon, Joseph Gaitos, Max Spiegel, A. L. Jones, Morris Green, Bohemians, Inc., E. Ray Goetz, Harry Wardell, Salvain & Boag, Charles D. Coburn, George Le Maire, Robert Milton, Walter Hampden, Marc Klaw, Jimmie Hussey, Abraham Levy, Adolph Klauber and the Vanderbilt Producing Company.

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DOROTHY DOUGLAS
PRIMA DONNA LIBERTY GIRLS

MARIE DONIA
COMEDIENNE WITH LIBERTY GIRLS

EVELYN DEMAREST
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FANNY BRICE BUYS HOUSE

Fanny Brice has purchased a five story dwelling at 62 West Fifty-second street. The property was sold by Eleanore S. Wychoff and is assessed by the city for $57,000. Miss Brice will move to the new house soon from her present apartment at Central Park West and Eighty-third street.

MORRISEY HAS IRISH PLAY

"The Invasion of Ireland," a non-propaganda play by Stange, described as a romantic Irish drama in three acts, will shortly open, with Larry Reilly featured.

Others prominently cast are Rose Marie King, Harmon Mac Gregor, Grace Allen, Know Ord, who recently returned from England, Cameron Matthews, who formerly played in support of Mrs. Pat. Campbell, Mrs. Clifford Dempsey and Jay Webster. The piece is under the direction of Will Morrisey.

MOFFATT PLAY COMING IN

Mr. and Mrs. Graham Moffatt, with the original Scottish cast including Winifred Moffatt, will open in "Don't Tell," by Graham Moffatt, at the Nora Bayes Theatre on September 27.

DEATHS

ABE S. COHN, at one time part owner of the Bell Theatre, Oakland and also of the American Theatre in San Francisco and who retired some years ago from the theatrical business, died last week.

Cohn with his brothers, embarked in the real estate business after selling his theatrical interests and is reputed to have amassed a fortune of some $500,000. At one time John Considine and Ed. Hcman were his partners.

WALTER BOSS, twenty-nine, of Claire Vincent's act in vaudeville, died Sept. 11 of heart disease. He had been on the stage for the past twelve years, most of which time was spent in vaudeville playlets.

BILLY HALLMAN, fifty-three, died at his home in Philadelphia after an illness of fourteen weeks' duration. For some years he had appeared both in vaudeville and burlesque.

ADA D. DEAVES, in private life Mrs. Ada D. Grossman, sixty-four years old, died last Friday after a short illness. She was on the stage for many years, being last seen in "Sunnybrook Farm." She is survived by a sister, who was a leading lady with Richard Mansfield, the late James O'Neill and many other prominent actors.

EGERTON CASTLE, the English writer of novels and plays, died in London on Sept. 17. Some of his plays, among them "The Pride of Jennico," and "The Bath Comedy," were produced in American theatres. His play, "Desperate Remedies," was written especially for Richard Mansfield. He was born in 1858.

CHARLES BUTLER, seventy-four, died last Friday at the Post Graduate Hospital after a brief illness. He had been on the stage for fifty-two years and for twenty-two years was a member of Charles Frohman productions. Last year he acted with William Hodge in "The Guest of Honor." Other plays in which he appeared were "The Devil's Garden," and "The Fascinating Widow." He was also a member of the Lambs Club.

CHARLES BEAULIAU, formerly a blackface comedian and well known in vaudeville as a member of the team of Bowles and Beaulieu, and more recently property man of the Plaza Theatre, Waterbury, Conn., died there last week. Many theatrical folks present in Waterbury attended the funeral and acted as pallbearers.

LETTER LIST

GENTS.

Burke, C. H.
Bazarsky, A.
Cox, Sydney
Castle, Hal
Divers, Clyde
Diamond, M.
Dinkins, Sonnie S.
Faulkner, Rex
Hayes, W. C.
Hughes, Jim
Harer, A.
Keeley, Jas.
Lee, Sam
Leff, J.
Mackinson, John
Mullen, J. W.
Marks, C. E.
Melville, Jerry
Mobello, Ed
Mason, John
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Rhyde, Thos.
Rockhill, Arthur
Reegan, O.
Reece, Ed
Rove, Wagner
Treadwell, H. B.
Thomas, Dock

LADIES

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Andre, Ethel
Angell, Gertrude
Bancroft, Ruth
Belgard, Sadie
Bennett, Billie
Burke, Billie, Mrs.
Brady, Marjorie
Dalzelle, Babette
Delaney, Patsy
Dayton, Edna
Earl, Georgia N.
Gesler, Mrs. H.
Howard, Margie C.
Helms, Jane
Henderson, Miss M.
Leavitt, Kitty
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Morgan, Hilda
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Montenack, Elsie
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Nethus, Helen
Paige, Peggy
Russell, Gladys
Trowley, Marie
Taylor, Esther
Waltman, Annie
Williams, Grace

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